THE
KENNET CIBORIUM

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THE KENNET CIBORIUM

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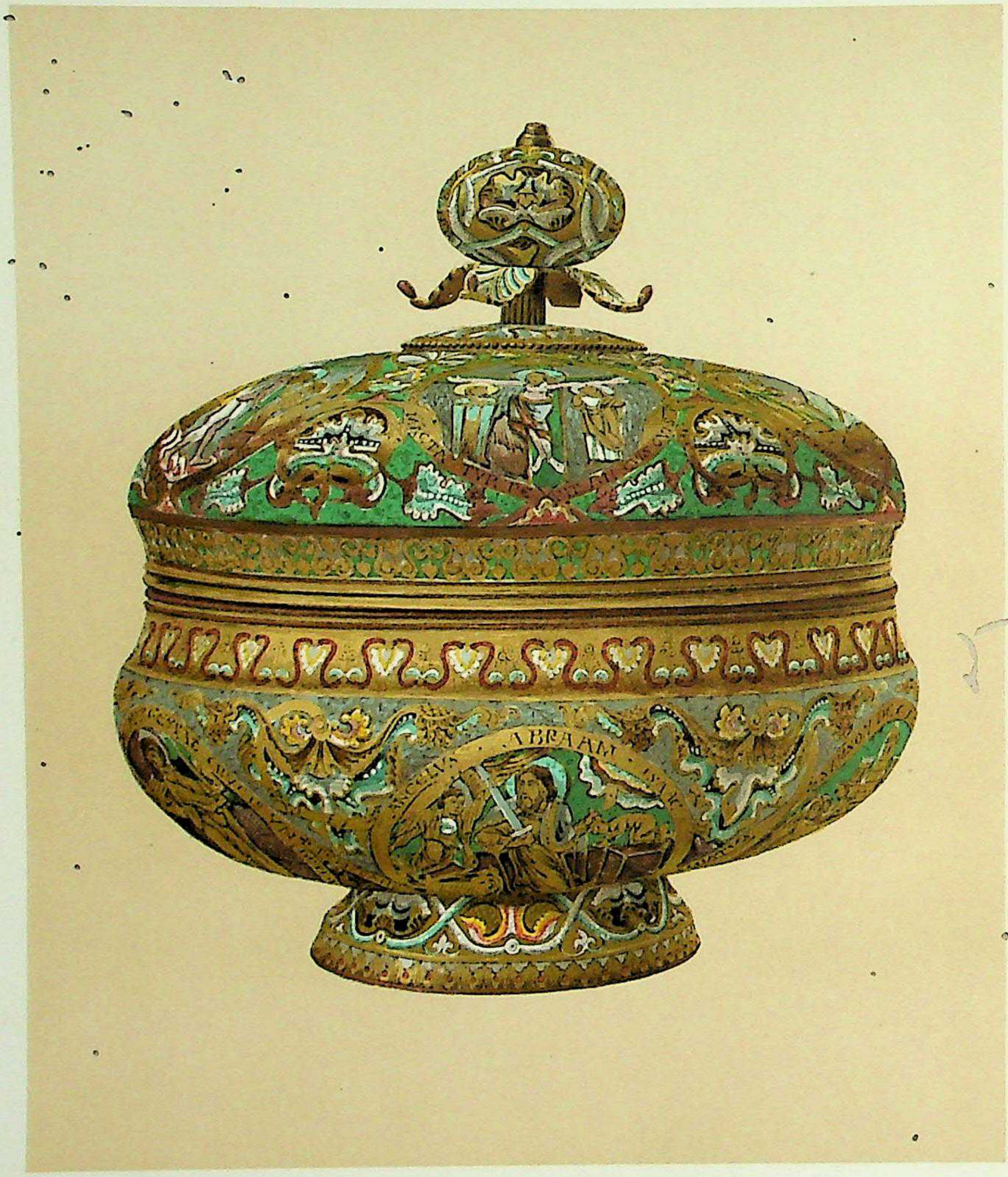
ABRAAM

THE

KENNET CIBORIUM

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DESCRIPTION OF THAT RELIC

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1890

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Maclehose Sons Publishers to the [illegible]
1890.

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TO THE MEMORY OF THOMAS CONSTABLE
THE PUBLISHER OF MR. WAY'S CATALOGUE
BY HIS NEPHEW ARCHIBALD CONSTABLE

THE KENNET CIBORIUM

CIBORIUM, *champlevé* enamel on copper, gilt. (*See* Frontispiece, and Plates I. and II.)

[Among the relics associated with Queen Mary that are preserved at Kennet, the family seat in Clackmannanshire of Lord Balfour of Burleigh, there is no one of greater interest than this ciborium, which is stated to have been presented by Queen Mary to Sir James Balfour of Burleigh, from whom it descended to its present owner. No trace of it, however, occurs in any of the hitherto discovered inventories of Church property belonging to Queen Mary.

The word Ciborium (from the Greek *κιβώριον*, the cup-like seed-vessel of the lotus water-lily) was the name given in the early days of the Christian Church to the canopy which covered an altar. It was shaped like a cup reversed, a dome in fact, supported by columns, and sometimes fitted with side hangings and curtains,—in modern Italian ecclesiastical language, a baldacchino. Ciboria were often made of very costly materials, choice marbles and the precious metals being used, and it is said that one in St. Peter's at Rome was made of silver gilt, and weighed upwards of 2500 pounds.

About the fourth century of our era it became the custom to make small portable vessels of different metals, or of ivory, generally circular in shape, in which the Host (sometimes then applied to both the Bread and Wine) was reserved after consecration. These were also called ciboria, and of such vessels the relic now under notice is one of the most remarkable.

The Kennet Ciborium is circular in shape, with the general contours of the seed-vessel of a lotus water-lily, $7\frac{5}{8}$ inches high from base to top of knop on the cover, the bowl accounting for $3\frac{1}{4}$ inches, and the cover, including the knop, for the remaining $4\frac{3}{8}$ inches of the total. The bowl is $6\frac{3}{16}$ inches in internal diameter measured at the point where the cover fits on to it; the latter overlapping the bowl on a seat which is $\frac{3}{8}$ inch deep. The metal throughout is $\frac{1}{8}$ inch ± thick. The bowl weighs 21 oz. 7 dwt. ±, and the cover 17 oz. 11 dwt. ±, equal to a total of 38 oz. 18 dwt. ± Troy.

This relic is in good preservation except at points between the medallions Nos. 1 and 3 on the bowl (see diagram, p. 10), where the metal, thinned by the graving tool, and necessarily weaker than elsewhere, has yielded to the effects of a blow, which has also dinted the bottom of the vessel, and caused some of the enamel to fly off in places. At a comparatively late date an endeavour has been made, but by unskilled hands, by means of pewter laid on in 'blobs,' to repair the damage. The blow, which must have been a severe one, has also had the effect of somewhat destroying the general symmetry of the ciborium.

A copper stud, rectangular in section and most ingeniously contrived, having its base in the top of the cover, and passing through the stem of the knop, was riveted down at the top, thus holding the knop, stem and leaves, securely in position. In course of time the riveting over of this stud, at the top of the knop, had worn down, from the constant attrition of the palm of the hands of those who used the ciborium, with the result of causing the knop to work loose on the stem. To remedy this, a rude attempt has been made at some period to rivet down the stud again, by hammering (Scotticè 'bashing') its head over the knop. But the author of this crude attempt at repairs neglected to 'hold up' the foot, or more properly speaking, the head of the copper stud, and his blows have had the effect of bulging out the underside of the cover, thus causing part of the enamel to drop out, and marring the effect of what must have been one of the finest features of the ciborium, viz., the figure of Our Lord with the Cross of the Holy Sepulchre, the Greek Cross (sometimes called the Archbishop's Cross, and the Cross of Lorraine), giving the

Benediction. (*See* Fig. 2, p. 15, and remarks on the same page.) The knop on the top of the bowl, which is shaped like the bowl in miniature, rests on four simple leaves supported by a roughened stem.

On the bowl there are six medallions containing subjects from Old Testament history, and on the cover six similar medallions depicting events in Our Lord's history, forming the Antitypes of the Types from the Old Testament. Round these medallions are scrolls, copper gilt, on which are engraved the titles of some of the figures and the legends, the lettering still showing traces, here and there, of having been enamelled in red. These scrolls run one into the other with gracefully flowing curves. The spandrels between the medallions are filled up with foliage ornament, which is also linked to, and intertwined with, the scrolls round the medallions. The whole general character of the ornamentation of this part of the ciborium much resembles the work met with in French illuminated missals, the production of the scribes and miniaturists of the period preceding the invention of printing.[1]

The following diagram shows in a convenient form the disposition on the vessel of the different medallions, and their subjects. It will be observed, on reference to the frontispiece of this article, that the ciborium has been therein depicted with the medallions Nos. 5 and 6, *The Sacrifice of Isaac*, and *The Crucifixion*, in full view. This aspect will illustrate, far better than any mere verbal description, the beauty of its design generally, and the great delicacy of the colouring. Attention is invited to the simple bands of ornament round the top of the bowl, and the bottom of the cover, Oriental in *motif*, which serve to connect with admirable effect the elaborate decoration on both portions of the vessel. All the medallions are reproduced, to actual size, in Plates I. and II. :—

ANTITYPES—COVER

2.	4.	6.	8.	10.	12.
The Baptism of Our Lord.	Our Lord bearing the Cross.	The Crucifixion.	The Resurrection.	'The Harrowing of Hell.'	The Ascension.

TYPES—BOWL

1.	3.	5.	7.	9.	11.
The Circumcision of Isaac.	Preparations for the Sacrifice of Isaac.	The Sacrifice of Isaac.	The Gates of Gaza.	David rescuing a Lamb from a Bear.	Elijah taken up into Heaven.

Adopting the numbering shown above, the following is a detailed description of each medallion :—

1. On the Bowl. The Type :—The Circumcision of Isaac. Abraham is circumcising Isaac, the boy, partly held in position by an attendant, turns round in pain towards his mother, who, at his back, is helping to steady her child with one hand, while with the other she is offering him her right breast to quiet him. Isaac's right leg is resting on an altar-like structure, corresponding to the ornamented *kúrsis*, or 'chairs,' in use for a somewhat similar purpose among the Moslems of Upper India at the present day. It is worthy of note that the knife is grasped and applied by Abraham in such a manner that two of his fingers and the thumb of his right hand are seen to be in the blessing position. For a parallel case see the remarks below, as to the mode in which Isaac is carrying the fagots in medallion No. 3. In several of its details this delineation

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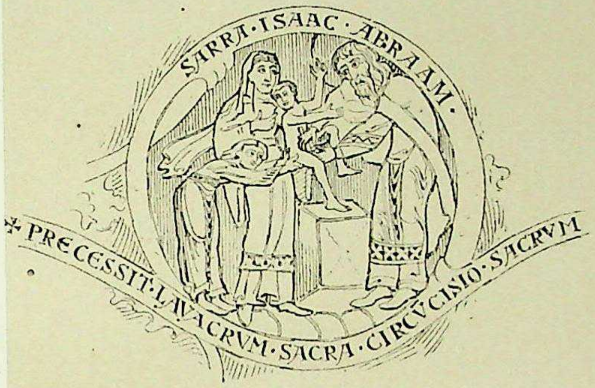
[1] For a readily accessible typical example of what is meant, so far as the scrolls are concerned, see Fig. 4 of Mrs. Jameson's and Lady Eastlake's *History of Our Lord*, 3d edition, vol. i. p. 28. London : Longmans, 1872.

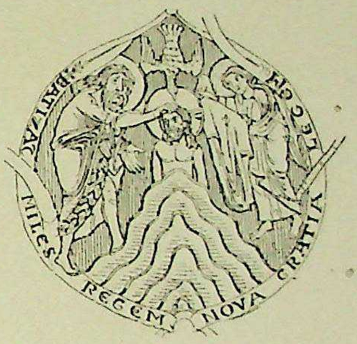
PLATE I.

THE KENNET CIBORIUM—DETAILS OF MEDALLIONS 1–6.

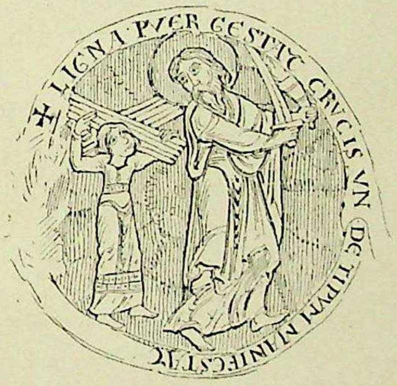
1.


SARRA · ISAAC · ABRAAM ·
✠ PRECESSIT · LAVACRVM · SACRA · CIRCVCISIO · SACRVM

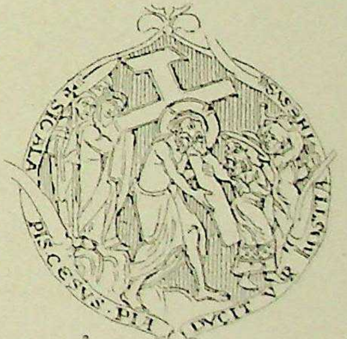
2.


BAPTIZAT
MILES REGEM NOVA GRATIA
LEGEM

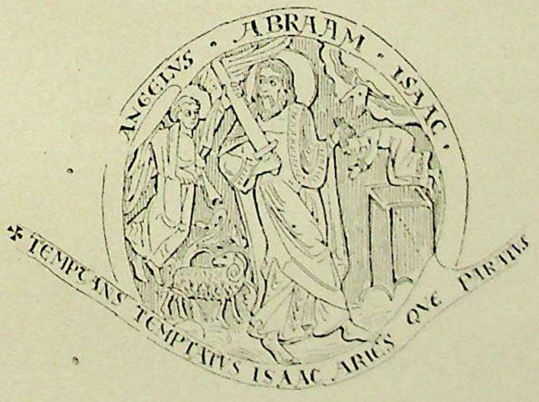
3.


✠ LIGNA PVER GESTAT CRVCIS VN DE TIPVM MANIFESTAT

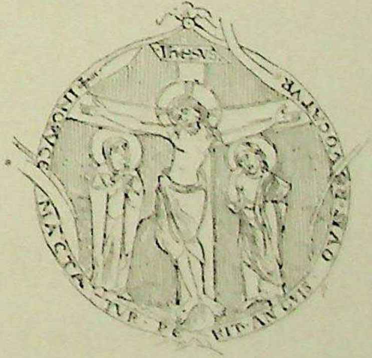
4.


SIC ALA
PROCESSVS PIA DVCIT VIR HOSTIA

5.


ANGELVS · ABRAAM · ISAAC ·
✠ TEMPTANS TEMPTATVS ISAAC ARIES QVE PIRITVS

6.


Ihesus

of a circumcision differs from what was the actual practice among the Jews. The 'titles' of the figures and the legend round the medallion are :—

SARRA · ISAAC · ABRAAM ·

✠ PRECESSIT · LAVACRVM · SACRA · CIRCṼCISIO · SACRVM

'The hallowed rite of Circumcision foreshadowed the Holy Font.'

2. On the Cover. The Antitype :—The Baptism of Our Lord. The Saviour, perfectly nude, with a halo of glory round His Head, is standing, His Arms close to His Sides, in the Jordan, which, to conceal His Body from a little below the breast downwards, has risen in waves of a pyramidal form. John the Baptist, clad in a robe with a broad edging of camel's hair, plaited, is standing with his right foot on the bank, the other in the water, and is placing his right hand on Our Lord's Head, above which descends the Holy Ghost in the form of the Baptismal Dove. Opposite to John the Baptist, and standing on the bank, is an angel, holding an embroidered vestment, resembling an ecclesiastical robe, faint traces of a cross being visible on the back, for the use of the Saviour on emerging from the water. The legend reads as follows :—

✠ BATIZAT MILES REGEM NOVA GRATIA LEGEM

'A soldier baptizes a king, the new Covenant of Grace [baptizes] the law.'

3. On the Bowl. The Type :—Preparations for the Sacrifice of Isaac. Abraham, bearing in his left hand a torch-like metal vessel containing fire, in his right hand a sword, is followed by Isaac, who carries the wood, in two fagots arranged in a cruciform shape, resting on his left shoulder. His left hand is grasping the lower end of the upper fagot; the thumb and two fingers of his right hand, as if giving a blessing, resting on the top end of the same fagot, thus steadying —and sanctifying—the load. The remains of a halo can be traced round the head of Abraham. On the top, and down one side of the medallion is the following inscription :—

✠ LIGNA PVER GESTAT CRUCIS VNDE TIPVM MANIFESTAT

'The boy bears the wood, in this wise he sets forth the Cross.'

4. On the Cover. The Antitype :—Our Lord bearing the Cross, which is of the normal type, not as shown in the medallion (No. 6) described below. The Saviour, nude down to the waist, is staggering under the load. Behind are the three Marys. In advance of Our Lord, a man, with the features and dress of the typical Jew of early art, is buffeting Him, preceded by one carrying a hammer and nails. The legend encircling the greater part of the medallion reads as follows :—

✠ SIC ALAPIS CESVS PIA DVCITVR HOSTIA IHESVS

'Thus, struck by blows upon the cheek, the Holy Victim Jesus is led away.'

5. On the Bowl. The Type :—The Sacrifice of Isaac. Abraham with uplifted sword, which is being held back by an angel, prepares to slay Isaac, who is kneeling upon an altar, his hair being grasped by Abraham's left hand. Above the boy is the pierced Hand of Our Saviour—the red enamel in the nail-hole can still be traced by the aid of a magnifying glass—issuing from the clouds, conveying a blessing on his head. On the left, underneath the angel, is the ram caught in the thicket, the angel pointing with his right hand towards it. The 'titles,' and inscription, which in this case appears to be a mere repetition of the 'titles,' read as follows :—

ANGELVS · ABRAAM · ISAAC ·

✠ TEMPTANS TEMTATVS ISAAC ARIES QVE PARATVS

'The Tempter, Isaac the tempted, and the ram that was prepared.'

6. On the Cover. The Antitype :—The Crucifixion. Our Lord on the Cross, the whole structure of which is more massive than is usually met with in representations of the same subject, the scene being treated, as is the case with most ancient representations of the event, in a devotional or doctrinal sense. It is also worthy of notice that the arms of the Cross

are not at right angles to the central stem, but incline upwards. This is unusual, but see Lady Eastlake's continuation of Mrs. Jameson's *History of Our Lord*, third edition, London 1872, vol. ii. page 175, for a representation of the Crucifixion taken from an early fresco dated 1248, in the Chapel of S. Silvestro, near the Church of the Quattro Incoronati, at Rome, where Our Lord is nailed to a Cross with arms at an angle of 40°± to the main shaft; the flatter angle (80°±) of the arms of the Cross on the ciborium being due to the necessity for considering the rounded form of the vessel. The Cross resembles the type known as the Tau (τ) Cross, or Cross of St. Anthony, which has no head-piece. To Our Lord's right stands the Blessed Virgin, her hands crossed over her breast, to the left St. John with his book, both mourning. The Hands are nailed to the Cross, and two nails are used for the Sacred Feet. The inscription on the tablet of the Cross, over the Head, is IHESVS. The legend round the medallion reads:—

✠ IN CRVCE MACTATVR PERIT ANGVIS OVIS REVOCATVR
'He is slain on the Cross, the serpent perishes, and the sheep is brought back.'

7. On the Bowl. The Type:—The Gates of Gaza. The centre of the medallion represents the turreted gates of a crenellated walled city, with two mail-clad figures on each side: one of the figures to the left is apparently talking to a female on the top of the wall ('For her house was upon the town wall, and she dwelt upon the wall'—Joshua ii. 15), possibly a slave girl belonging to the harlot, who may have been sent to tell them ('the Gazites') that Samson was within. To the right are depicted the two others, one with an uplifted sword, his comrade with a spear, both ready to smite whenever Samson might emerge, their eager watchfulness being most powerfully depicted by the artist who executed the ciborium. The Biblical narrative in Judges xvi. 1, 2, has evidently been carefully studied: 'Then went Samson to Gaza, and saw there an harlot, and went in unto her. And it was told the Gazites, saying, Samson is come hither. And they compassed him in, and laid wait for him all night in the gate of the city, and were quiet all the night, saying, In the morning, when it is day, we shall kill him.' The legend, which runs round the top, and on one side, reads as follows:—

✠ SAMSON DE GAZA CONCLVSVS AB HOSTIBVS EXIT
'Samson departs from Gaza, although hemmed in by his enemies.'

8. On the Cover. The Antitype:—The Resurrection. In the foreground the sleeping guards, represented as three mailed soldiers, their spears resting against a wall of the sepulchre, which contains a coffin, the hinged lid open. An angel with a nimbus is sitting on the coffin and pointing to the grave-clothes lying therein. To the left (*i.e.* of the spectator) the three Marys, one of whom, an expression of wonder on her face, and with a censer in her hand, is looking into the open coffin. Behind her are her companions, with the boxes of sweet ointment in their arms. The legend, which commences on the left, is as follows:—

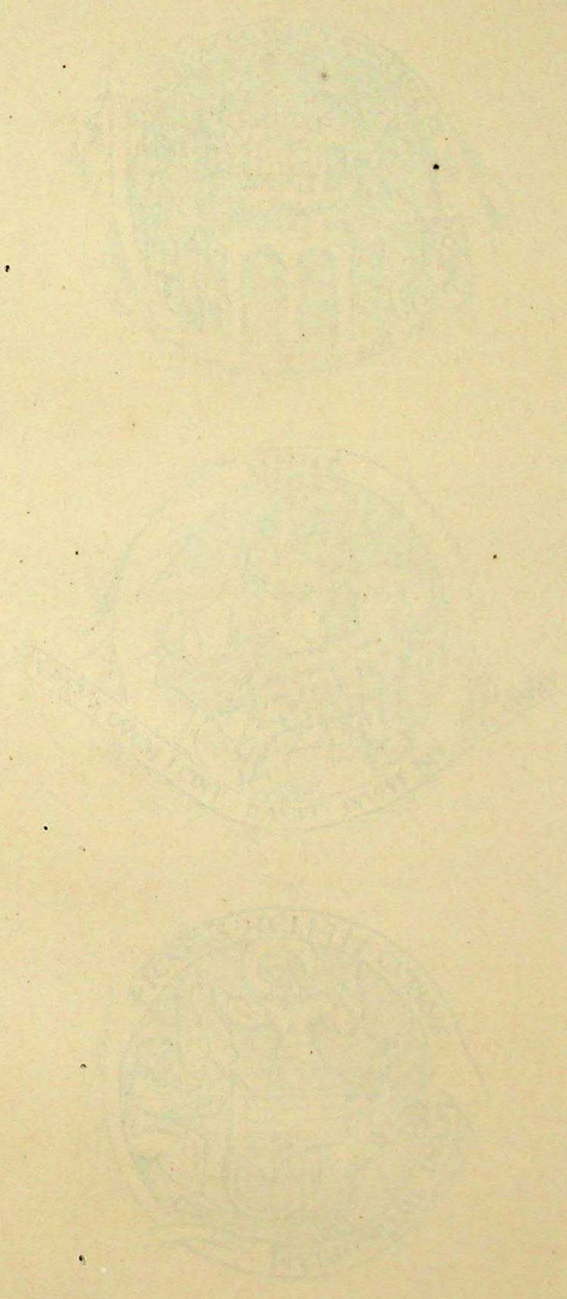
✠ SVRGIT DE TVMVLO PETRA XPC QVEM PETRA TEXIT
'There rises from the tomb that rock Christ whom a rock did cover.'

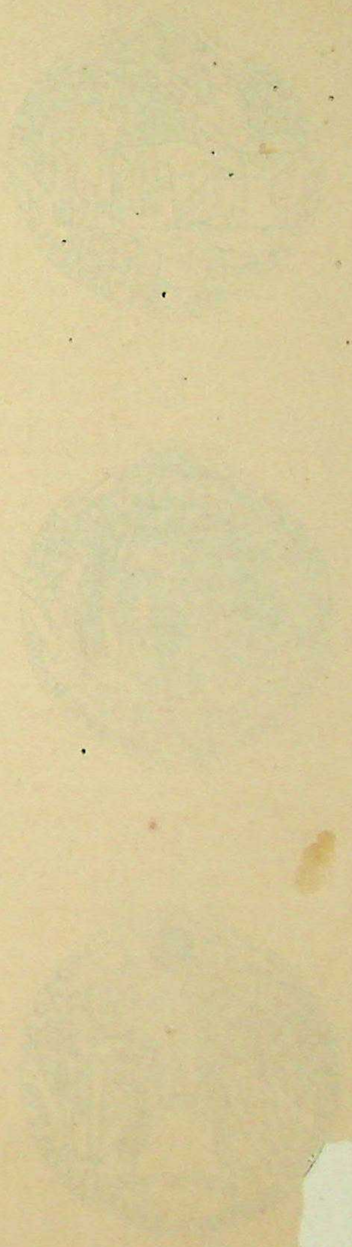
9. On the Bowl. The Type:—David rescuing a lamb from a bear. The youth, a figure with flying drapery, all the outlines indicating great physical strength and activity, is opening with his hands the jaws of the savage animal, and thus saving the lamb. The 'title,' and legend which begins at the left and runs round the bottom, are:—

DAVIT ·
✠ VRSVS OVEM LEDIT DAVIT IVVAT HV̄C $\overset{o\,e}{QQ}$ CEDIT.
'The bear hurts the sheep, David comes to the rescue, yea, he slays the bear.'

10. On the Cover. The Antitype:—Our Saviour's descent into Limbo (*Limbus Patrum*) to redeem the souls of the Patriarchs and ancient Prophets, commonly called 'The Harrowing of Hell.' Limbo is represented as a circular space (the enamel of the ground of which, vermilion in colour, is in good preservation except at the lower end), surrounded by turreted walls, with

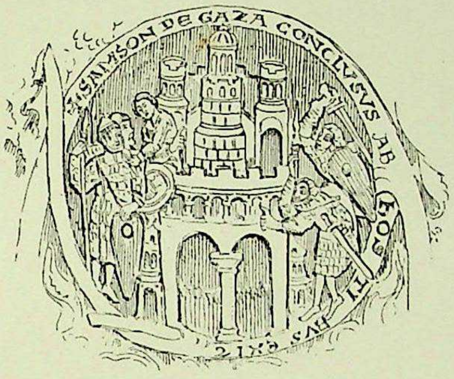
PLATE II.



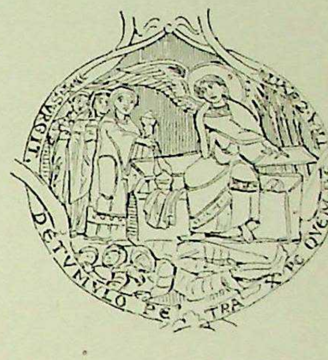


THE KENNET CIBORIUM—DETAILS OF MEDALLIONS 7–12.

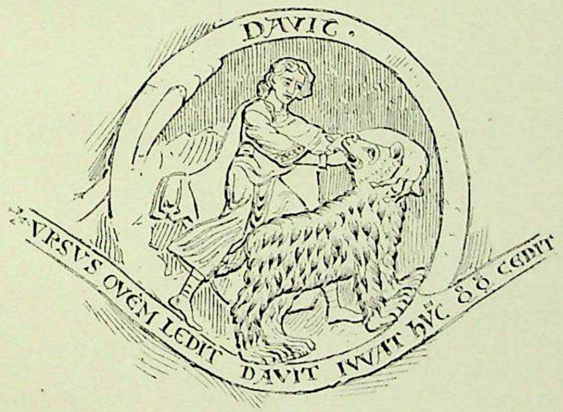
7.


SAMSON DE GAZA CONCLVSVS AB HOSTIBVS EXIT

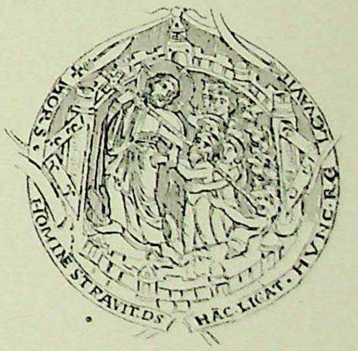
8.


DE TVMVLO PE TRA
QVEM PE

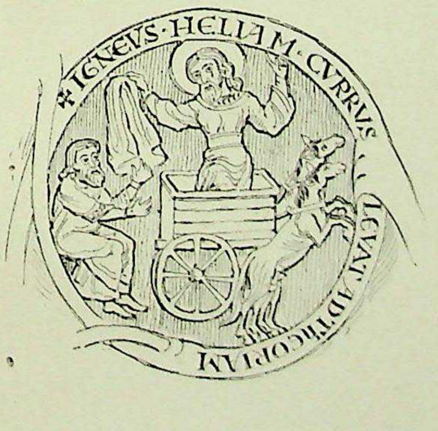
9.


DAVIT
VRSVS OVEM LEDIT DAVIT IVVAT HVC O O CEDIT

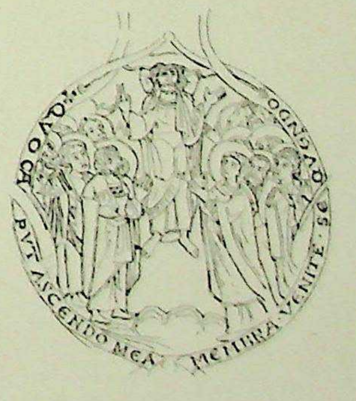
10.


MORS
HOMINE STRAVIT DS
HAC LIGAT HVNC RG

11.


IGNEVS HELIAM CVRRVS LEVAT AD THEORIAM

12.


PVT ASCENDO MEA MEMBRA VENITE

Our Lord at one side, grasping in His left hand Adam, by his two hands. The expression of Adam's face indicates perfect peace and confidence in his Saviour, and he is closely followed by Eve, who, clasping Adam's waist, is supplicating to be taken also. They are thus being conducted to the exit door of the enclosure, which is cleverly indicated by a tower and part of a drawbridge, the entrance exactly opposite being shown in like manner. In the Saviour's right Hand is an Archbishop's crozier of archaic form, the butt-end of which is seen to be in the mouth of a demon (probably the 'Jannator' of the Miracle-play described in the next page) who is sprawling on the ground; his 'lodge' being indicated by the tower with open door, *at the top of the enclosure*, immediately behind the nimbus around the Head of the Saviour; or it may be that this treatment is intended to be figurative of the 'Jaws of Hell' (see the remarks on Hearne's print, below). The office of Warder or 'Jannator' of Hell was one of high trust, *topographically the highest in hell*, yet very inferior in rank, and consequently filled by a devil of low degree. (Hone's *Ancient Mysteries Described*: London, 1823, pp. 138-147.) It will be observed that down the side of the crozier are indications of dots, which may be intended to signify, or indicate, the nails with ornamented heads used to secure the outer casing of metal to the staff of wood, of which early croziers and pastoral staves were usually made. An example of the latter, the 'Bachull More,' will be found at page 23 of *Scottish National Memorials* (Glasgow: MacLehose, 1890), the illustration, Fig. 28, distinctly showing traces of the ornamentation referred to.

We have ventured to call the instrument in Our Lord's Hands a crozier; for, were it a triumphal cross (*see* below), it would most likely have had some indication of a banner, and it is most probable that the maker of the ciborium, who appears to have been well acquainted with all the niceties of the subjects he has delineated, would be anxious to dignify in every way such an emblem of episcopal power, and thus glorify the teaching of his Church. In Hone's book, referred to above, there is an impression (facing page 138) of the original plate of *Christ's Descent into Hell*, engraved by Michael Burghers (flor. 1676-1699) from an ancient drawing for Thomas Hearne. An earlier use of the same plate will be found in Hearne's edition (Oxford, 1722) of Fordun's *Scotichronicon*, vol. v. p. 1403. In this plate (*see* Fig. 1) Our Lord has in His left Hand what is known as the Cross of the Resurrection, with the Triumphal Banner, in form like a pennon, attached thereto; with this He is holding open the Jaws of Hell, out of which are issuing men and women. It is also worthy of remark that the cross in Burghers' engraving is stippled, to show that it is an attachment to the main stem, which, with the pennon, is cross-etched. In Hearne's print Our Lord's right Hand grasps Adam's right, Eve being depicted with both her hands, apparently, in Adam's left. The title of the scene, which is contained in an inscription *entirely* in Gothic letters, is JESUS CHRISTUS RESURGENS A MORTUIS SPOLIAT INFERNUM.

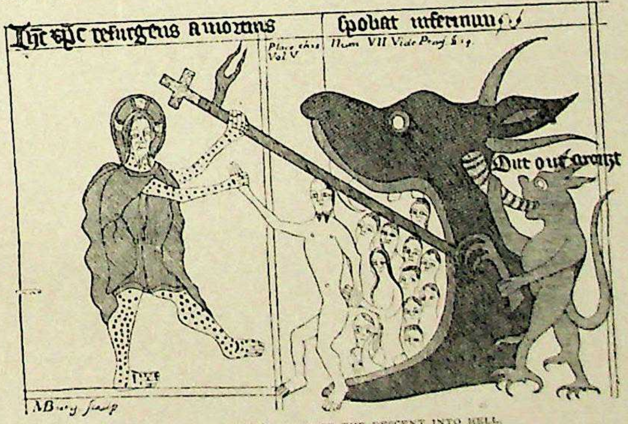


FIG. 1.—HEARNE'S PRINT OF THE DESCENT INTO HELL.

Resuming the description of medallion No. 10, we further see three other demons, one of them presumably Satan, chittering and girning with impotent rage, ranged in line close against the wall of the enclosure, helpless to prevent the removal of the Blessed; while Abraham, Moses, David, and John the Baptist, one of them with outstretched hands in an imploring attitude, are looking towards Our Lord.[1] The legend runs:—

✠ MORS HOMINE STRAVIT DS HĀC LIGAT HVNC RELEVAVIT

'Death laid man low, the Lord binds the one and raised up the other.'

'The Harrowing of Hell' was a favourite subject with the writers of Miracle-plays. In the Advocates' Library, Edinburgh, there is in the Auchinleck MS. a copy of a play bearing that name, held to be an older codex than that of the same play in the British Museum—Harleian MSS. 2253, No. 21—which is supposed to have been transcribed in the reign of Edward II. See also Mr. J. O. Halliwell's edition of the Harleian MSS. version of *The Harrowing of Hell* (London: John R. Smith, 1840).

This Miracle-play has been regarded by some authorities as the most ancient specimen of dramatic composition which exists in our language; and an edition of the Harleian MSS. version, limited to twenty-five copies, was printed, early in 1835, by the late Mr. John Payne Collier.[2] Soon afterwards the Auchinleck MS. version was edited by the late Mr. David Laing and printed in Edinburgh, in July 1835, by the Messrs. Ballantyne and Co., for the use of the fortunate possessors of copies of Mr. Collier's edition, to aid them in comparing the texts.

It is quite probable that the maker of the ciborium was well acquainted with this Miracle-play in one of its many versions, and in his graphic delineation of the peaceful, satisfied mien of Adam, who, we can well see, feels himself quite safe in the Hands of his Redeemer, and of the imploring looks and attitude of Eve, lest she might be left behind, we seem to find a most powerful exponent of the text of the Play. To illustrate this more completely, we here reprint, from a copy in the Signet Library, Edinburgh, of the excessively rare (1835) Edinburgh edition of the Auchinleck MS. version of *The Harrowing of Hell* (for a knowledge of which we are indebted to the ever ready help of Mr. Thomas Graves Law), the opening lines of Adam's address to Our Lord on His coming among His people in Limbo, the whole of Eve's appeal for a like merciful consideration, and Our Lord's reply to them both:—

ADAM DIXIT.

Welcom, Lord God of lond,
Godes sone, and Godes sond;
Welcom, Lord, mot thou be
Long haues ous thought after the:
Lord, seththen thou art comen to ous
Thou bring ous out of this hous.
Lord, thou wost what Ich am
Thou me schope of erthe man,
And thou me clepetest sone, Adam:
And ȝif Ich haue sinnes wrought,
[For Y thyn heste hueld noht,]
Ful dere now here Ich aue hem bought.

EUA AIT.

Knawe me, Lord, Ich am Eue
Adam and Ich ware the so leue;
Thou ȝaue ous to ȝeme paradis,
And we it ȝemed as vnwise,
When we thi comandment forlete,
When we of that appel ete.
So long haue we ben here inne,
That wele haue we bet o͞u͞r sinne;
Leue Lord, ȝiue ous leue,
Adam and [me] his wiif Eue,
To fare out of this foul wike,
Into the blis of heuen rike.

DOMINUS AIT.

Adam, Y haue ȝouen mi liif
For the, and for Eue thi wiif;
Wenestow Ich adde ben ded for nought?
For mi ded is mankin bought.

Brackets [ ] denote a line, or word, in the Harleian Version, not found in the Auchinleck.

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[1] Mr. Way refers to, though he is far from crediting, a tradition that the ciborium was at one time in the possession of Malcolm Canmore (1058-1093), and though the weight of scientific proof is against it, an argument in favour of an earlier origin than the thirteenth century might be founded on the fact that in this medallion demons are present among the blessed. The earlier belief of the Christian Church was that in Limbo, the place of intermediate rest where the righteous had to await Our Lord's coming, there were indeed demons, but in a state of impotence, while the later belief maintained that there were no demons in Limbo at all, and relegated them to another region—Hell.

[2] In June 1836, Mr. Collier included, with four others, *The Harrowing of Hell* in a privately printed collection of *Miracle Plays or Scriptural Dramas.* This 1836 edition was also limited to twenty-five copies.

11. On the bowl. The Type:—Elijah taken up into Heaven. Elijah, his long hair, signifying his wonderful powers of endurance, shown flowing down his back, is standing in the fiery chariot, indicated by a cart of an archaic form,[1] to which are harnessed two horses, rearing upwards and preparing to leave the earth, is placing his mantle in the hands of Elisha, who is represented in a sitting attitude. Around the head of Elijah is a nimbus indicative of the brilliancy of his triumphs—while the tear dropping from an eye reminds us of the pathos of his despondency. The legend runs:—

✠ IGNEVS · HELIAM CVRRVS LEVAT AD THEORIAM.

'A fiery chariot bears Elijah up to the Beatific Vision.'

12. On the cover. The Antitype:—The Ascension. Our Lord is represented with his feet lifted above the earth, in the act of blessing, entering the Heavens, the nimbus round his head being partly covered by a cloud. To his right are seen six of the Apostles, the two in the foreground bearing in their arms, pressed close to their sides, their Gospels. To the left, the Blessed Virgin and the remaining six Apostles. This medallion is encircled by the legend:—

✠ QVO CAPVT ASCENDO MEA MEMBRA VENITE SEQVENDO.

'Whither I the Head ascend, there let my Members come and follow me.'

Inside the cover (*see* Fig. 2) is a medallion $2\frac{1}{4}$ inches in diameter containing a half-length figure of Our Lord, with the Cross of the Holy Sepulchre, or Archbishop's Cross and

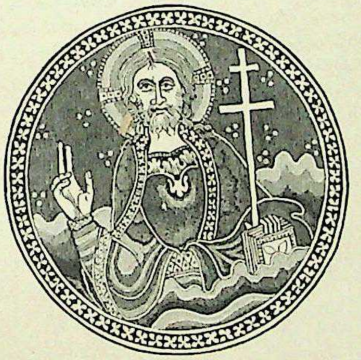

FIG. 2.—CHRIST IN GLORY. INSIDE THE COVER.

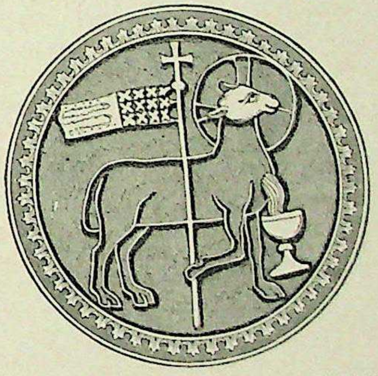

FIG. 3.—AGNUS DEI. INSIDE THE BOWL, AT THE BOTTOM.

book, giving the Benediction. Lapis lazuli enamel with stars, in clusters of three, for the sky; the nimbus is cerulean blue graduated. Our Lord's vestments, pale blue merging into a darker shade in places, relieved with streaks of red; clouds which rise up to His Heart are suggested in shades of yellow, green, and dark blue. (*See* remarks on page 9.) Inside the bowl at the centre of the bottom (*see* Fig. 3), is the Lamb, bearing the Cross of the Resurrection, with the Triumphal Banner, while from His Heart the Precious Blood flows into a chalice; this has all been enamelled at one time, but the effects of a blow (*see* page 9) have destroyed all traces of colour, except a small portion of blue in one corner of the banner.

The Kennet Ciborium is figured and described by Mr. Way in his *Catalogue*, pp. 122-124, but he advances no decided opinion as to its age and maker, although he inclines to the belief that it is the work of Alpais the Limousin enameller. After a careful examination of the ciborium, we have come to the conclusion that it is indeed the work of this Limousin artist, who flourished in the thirteenth century. The present owner of the ciborium has never considered that it had belonged to Malcolm Canmore, and is unable to trace any reliable origin for the tradition.

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[1] For a cart with wheels, and several other features, resembling the one in Medallion 11, *see* Fig. 1, *Char de Dejbjerg restitué*, in a paper by E. Beauvois (at pp. 119-122 of *L'Anthropologie*, tome I., No. 1, Jan.-Feb. 1890), on Henry Petersen's *Les trouvailles de voitures dans la tourbière du presbytère de Dejbjerg près Ringkjøbing en 1881 et 1883, servant à éclairer la période préromaine de l'âge de fer en Danemark* (Copenhague: Reitzel, 1888).

The following are the considerations that have weighed with us in arriving at a conclusion as to the identification of the artist :—

It will be observed from Plate I. that the legend round the medallion (No. 4) depicting OUR LORD BEARING THE CROSS is as follows :—

✠ SIC ALAPIS CESVS PIA DVCITVR HOSTIA IHESVS.

'Thus, struck by blows upon the cheek, the Holy Victim Jesus is led away.'

It will, in the first place, be admitted that there is a curiously suggestive similarity between the name 'Alpais' and the word 'alapis'—nor will the importance of that similarity be lessened when we consider, first, that it was an ancient and common practice with artists of the period to introduce their names anagrammatically ; and secondly, that the word 'alapa'[1] is one which the artist has gone out of his way to use,—the term employed for a 'buffet' in the Vulgate rendering of St. Matthew xxvi. 67, and St. Mark xiv. 65 being 'colaphus.' It will further be noticed that Alpais in his mark, which we here reproduce (*see* Fig. 4) from the 2d edition, Dresden, Schoenfeld, 1877, of Dr. J. G. Théodore Graesse's *Guide de l'amateur d'objets d'art et de curiosité ou Collection des monogrammes . . . des émailleurs, &c.*, uses 'Gothic' and Roman letters indiscriminately, just as we find in the legends round the medallions of the bowl and cover of the Kennet Ciborium (*see* Plates I. and II.). The whole character of the lettering on his mark agrees remarkably with that on the scrolls of the medallions.

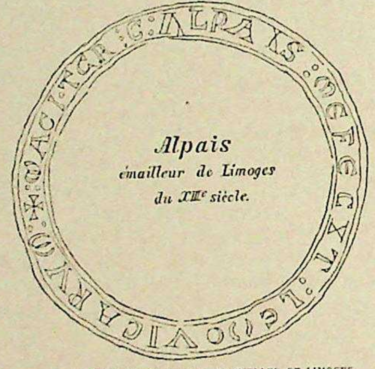

FIG. 4.—THE MARK OF ALPAIS, ENAMELLER OF LIMOGES.

The Warwick Castle Ciborium is cited by Mr. Way (*Catalogue*, p. 124) as resembling in many of its details the Kennet one ; as is one in the Louvre of thirteenth century work, bearing the name of the artist Alpais. A ciborium slightly smaller, but said to be similar in form, workmanship, and arrangement of subjects (several of the legends as given in the catalogue quoted below are identical with those on the Kennet Ciborium), and to have belonged originally to Malmesbury Abbey, was shown by the Rev. G. W. Braikenridge, in the Special Loan Exhibition of Works of Art of the Mediæval, Renaissance, and more recent periods, South Kensington Museum, June 1862, *see* No. 1101 of the revised edition, January 1863, of the Catalogue, edited by J. C. Robinson, F.S.A., and printed for Her Majesty's Stationery Office.

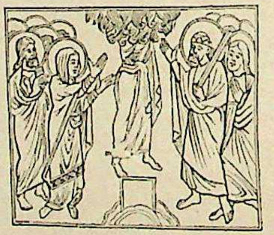

FIG. 5.—THE ASCENSION.

FROM ONE OF THE SIX PLATES OF GERMAN CHAMPLEVÉ ENAMEL, HILDESHEIM CATHEDRAL TREASURY.

Rhenish-German enamelled work of contemporary date somewhat resembles in *motif*, not in colouring or expression of features, some of that of the Limoges school ; German workmen being doubtless employed in Limoges—the art of enamelling travelling from the East towards the West—just as they were in the early days of wood-engraving in Italy, where they exercised a most important influence upon the first development of that art.[2] To illustrate our meaning we reproduce (*see* Fig. 5) one of a series of eighteen oblong plaques, which are found on six plates[1] of *champlevé* enamel on copper, preserved in the Treasury of the Cathedral at Hildesheim.

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[1] *Alapa* was also the technical term applied to the blow given by one actor to another to excite the mirth of the audience : Juv. viii. 192 ; Mart. v. lxi. 11.

[2] See generally, Friedrich Lippmann's *The Art of Wood-Engraving in Italy in the Fifteenth Century*. English edition. Quaritch : London, 1888.

These plates (Register No. 30, of the recently issued, but undated, official catalogue, *Kurzer Führer durch den Hildesheimer Domschatz :* Druck von August Lax im Hildesheim) formerly decorated an altar in the 'Bishop's Chapel' of the Cathedral, and their workmanship is authoritatively assigned to the twelfth-thirteenth century. They contain representations of scenes from the history of Our Lord's life on earth; the one now selected for illustration as a fairly typical specimen being 'The Ascension,' which resembles in a remarkable degree, so far as the general disposition of the figures is concerned, the rendering of that event (*see* Plate II., medallion No. 12) on the Kennet Ciborium; but after a close examination of these and the other figures on the Hildesheim plates, they will be found to be of conventional Rhenish-German type, while those on the Kennet Ciborium are as markedly French. A. H. C.]

(176) Lent by LORD BALFOUR OF BURLEIGH.

It was not possible to include in the foregoing description of the Kennet Ciborium a good deal of matter which yet has a real bearing upon the subject generally; and as a matter of fact some additional information reached the writer even after the sheets of the *Scottish National Memorials* had gone to press. In the belief that what was withheld, or not at that time known, possesses some features of interest, and serves to amplify and illustrate what has already been published, the following selection from it is now printed.

Visitors to Benares have doubtless observed in the shops devoted to the sale of idols and the many utensils required for use in the various religious ceremonies of the Hindús shallow dishes made of brass, called 'Arghas' or 'Argha patras,' *i.e.* vessels in which offerings to a god are to be made. They are also sometimes used for containing the image or symbol of a god, as will be explained further on.

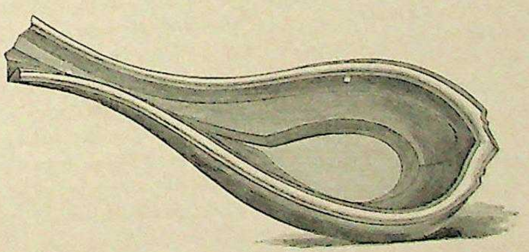

FIG. 6.—AN 'ARGHA' FOUND NEAR BENARES.

It is said that Arghas ought always to be boat-shaped; and this form appears indeed to have been at one time obligatory, and is held to have been symbolical.[2] The title of the Hindú god Iswara (*i.e.* the Deity in his active nature, in contra-distinction to Brahma, the abstract supreme spirit) is Arghanát'há, or LORD OF THE BOAT-SHAPED VESSEL. An ancient Argha of this shape, formerly in the collection of the late Mr. Ben Alone, District Superintendent of Police, North-Western Provinces and Oudh, India, is shown in Fig. 6. Mr. Alone acquired this specimen from an extensive trouvaille of various sacrificial articles found buried in the earth near a Temple in the Benares district, but unfortunately details as to locality, etc., could not be traced among his papers.

Arghas are also to be met with shaped like the closed flower of the lotus water-lily, springing out of a circular base. The stalk of the flower, which has a screw cut on it, is socketed in this base, and a few turns of the blossom serve to cause the petals to open and disclose a small

[1] The 'enamelled slabs' of page 65 Baedeker's *Northern Germany*, sixth edition, 1877: all mention of which is omitted in the last edition, 1886, the ninth, 'revised and augmented.'

[2] For much curious information on this subject, including an attempt to identify Argha with the ship Argo, see the celebrated paper by Lieutenant Francis Wilford 'On Egypt and other Countries adjacent to the Cálí River, or Nile of Ethiopia. From the Ancient Books of the Hindús,' pp. 295-468, vol. iii. of *Asiatick Researches*, London reprint of 1801.

a cup—the Argha proper—which serves as a receptacle for the offering to be made to the god. By a reverse motion of the screw the petals can again be closed. A modern example of such an Argha, purchased at Benares in January 1888, is shown, with the petals closed and open, in Fig. 7.

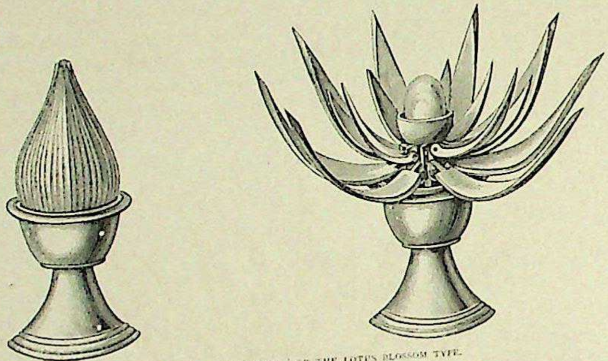

FIG. 7.—AN 'ARGHA' OF THE LOTUS BLOSSOM TYPE.

Arghas of this type are made with the calyx of the lotus flower resting upon tortoises, bulls, lions, tigers, etc., as requisite for different Pújas (acts of worship), and examples of several of these varieties may be found in Plates 83, 84, and 85 of Moor's *Hindú Pantheon*, London, 1810. In Plate 84 of this work is depicted a very characteristic figure of Garuda[1] kneeling beside a snake, with his hands respectfully closed, bearing at his back a lotus blossom containing an argha for receiving offerings of fruit and flowers in honour of Vishnu, the Preserver.

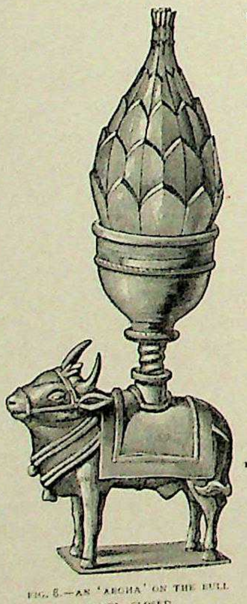

FIG. 8.—AN 'ARGHA' ON THE BULL NANDI—CLOSED.

A fine specimen of the Argha in a lotus blossom borne upon the snow-white bull Nandi, the attendant and favourite vehicle of Siva, is shown, both closed and open, in Figs. 8 and 9. This example is also from the Alone collection, and must be of considerable antiquity, judging from the worn and highly polished surfaces of the brass of which it is made, the result of countless washings and anointings with water, and oil mixed with various substances, to which it has been subjected in the many lustral ceremonies which are deemed of paramount importance by the Hindús.

It will be seen on referring to Figs. 8 and 9, that the petals of the lotus blossom spring out of a calyx which has four bands on it, and further, that there are eight outer and eight inner petals to each blossom. The reason for this is that the lotus flower is in Hindú mythology an emblem of the Universe, which, according to some of the sacred books of the Brahmins, is divided into four large continents, one to each cardinal point, these continents being again subdivided into eight minor countries. In connection with this it is interesting to note that the knop on the top of the bowl of the

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[1] Represented as a creature something between a man and a bird, on which Vishnu is carried. It has been said that Garuda 'may be compared with the Símurgh of the Persians, the Anka of the Arabs, the Griffin of Chivalry, the Phœnix of Egypt, and the bird that sits upon the ash-tree Igdrasil of the Edda.'

Kennet Ciborium rests upon *four* leaves, see the frontispiece to this paper and description on page 10.

The Argha illustrated at page 18, Fig. 7, contains a small moss agate pebble, fashioned into the shape of an emblem of Mahadeo the Creator. This was purchased with the vessel itself. It is not uncommon to find like specimens of moss agates, and other pebbles of various sizes, and with very beautiful and variegated markings, used for a like purpose. They are obtained chiefly from the bed of the Norbudda river, and sometimes command very large prices, especially where the markings are more than usually distinct, or are held to represent images or symbols of a god, or various natural objects, and a great deal might be written in this connection illustrative of the fondness with which Hindús regard what may perhaps be called 'Freaks of Nature.' In addition to the moss agates already mentioned, conch shells with abnormal spirals or markings, sacred beads made of seeds that (usually found singly) have grown in pairs or triplets, or are abnormally though naturally coloured, and so on, have been known to fetch fancy prices. The Hindú fondness for such things extends to white crows, paroquets that are canary-coloured instead of green, calves with two heads, and the like.

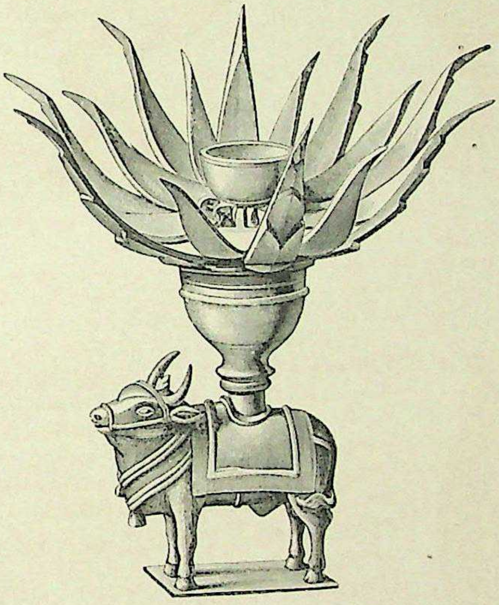

FIG. 9.—AN 'ARGHA' ON THE BULL NANDI—OPEN

At page 10 attention is invited to the Oriental character of the design on the bands of ornament round the top of the bowl and the bottom of the cover of the Ciborium (*see* the Frontispiece), and in illustration of what was there intended, a reproduction is here given (*see* Fig. 10)[1] of the details of the lower frieze round the great dome of the Jâmi' Masjid at Jaunpur, the well known city in the N.W. Provinces, India. The designer of the Masjid, as may be seen on studying the Frontispiece of this paper and Fig. 10, employed a simple band of ornament under the same conditions as did the designer of the Ciborium.

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[1] From Plate LXX of a recently issued publication of the Archæological Survey of India (*The Sharqi Architecture of Jaunpur. . . . By Dr. A. Führer, Ph.D., . . . with Drawings and Architectural Descriptions by Ed. W. Smith, and edited by Jas. Burgess, LL.D., C.I.E.*, Calcutta, the Superintendent of Government Printing, India, 1889).

At page 14 mention is made of the existence of a tradition connecting the Ciborium with

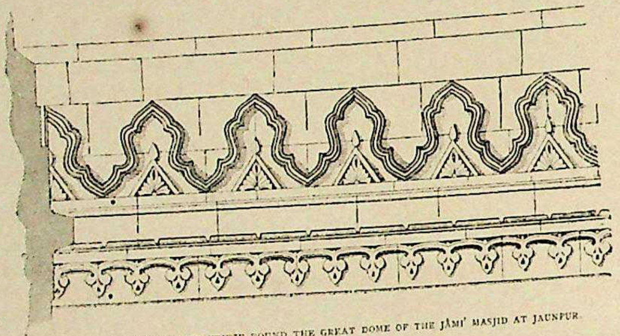

FIG. 10.—DETAIL OF LOWER FRIEZE ROUND THE GREAT DOME OF THE JÀMI' MASJID AT JAUNPUR.

Malcolm Canmore, though Lord Balfour of Burleigh, as has been said already, attaches no importance to the tradition and is unable to trace any trustworthy origin for its existence. In fact, of documentary evidence at Kennet, even of the existence of such a tradition, there is none beyond the statements of two unknown writers, who have recorded as follows:—

(1) 'This cup was given by Mary Queen of Scots to Sir James Balfour of Burleigh, Governour (*sic*) of the Castle of Edinburgh. It is said to have belong'd to King Malcom (*sic*) Canmore.'

(2) 'MALCOLM CANMORE'S CUP.

'An enamelled Pyx of Limoges work of the twelfth century, probably preserved amongst the valuable plate and jewels of the Crown of Scotland, and given by Queen Mary to Sir James Balfour, Governor of Edinburgh Castle, from whom it has descended to the present owner, ROBERT BRUCE, Esq. of Kennet.'

No. (1) is written upon a piece of paper $7\frac{1}{4}$ inches long by $6\frac{7}{8}$ inches wide, with the watermark FELLOWS, 1824.

No. (2) is written upon a piece of cardboard $4\frac{15}{16}$ inches long by $3\frac{9}{16}$ inches wide.

The writer is here permitted to state that steps are about to be taken by the owner of the Ciborium to investigate its history more thoroughly by an examination of various records in other quarters, which it is believed will lead to valuable results.

In a footnote to page 14, it is said that an argument in favour of assigning an earlier origin than the thirteenth century for this Ciborium might be based upon certain details of the medallion No. 10, 'The Harrowing of Hell.' In like manner it could be said that the generally Byzantine type of the figures on the vessel points to an ancient date for its origin. This is, however, a common feature of much of the twelfth and thirteenth century work, both French and German; the German enamellers and illuminators especially retaining this type until a comparatively late date. This is well brought out in the Hildesheim example (*see* Fig. 5), of the date and origin of which the present custodians have very fully satisfied themselves.

Similarly in the medallion (No. 6, Plate I.) representing 'The Crucifixion,' the form of the Cross is undoubtedly ancient, and two nails are used for the Sacred Feet. As regards the form of the Cross, the enameller may have chosen this archaic form of cross as being more in harmony with the flowing lines of the general design.

In nearly all pictures of the Crucifixion of Our Lord dating prior to 1300, and in all of Greek origin, two nails are used for the Sacred Feet. In most of the later pictures the two feet are pierced by one nail. However, no absolute rule appears to obtain, except in the case of Greek pictures.[1] In many late representations of the Crucifixion, such as those by Vandyck and Velasquez, two nails are used. Rubens in his great picture at Antwerp, 'Elevation of the Cross,' also uses two. In the plaque representing The Crucifixion, in the Hildesheim enamels (*see* pages 16, 17) two nails are used, but the feet are not quite so far apart as they are shown in the Kennet representation (*see* Plate I., medallion No. 6).

We also find in Birch and Jenner's *Early Drawings and Illuminations* (London: Samuel Bagster, 1879), an instance quoted, where in 1879, Joseph Meyer (the 'Christus' of the Ober Ammergau Passion Play in 1870) carved a crucifix in which the feet were nailed apart, and he defended this as a German art tradition. It would not therefore be safe, in our opinion, to advance arguments such as those we have just briefly alluded to, in support of any date earlier than that of Alpais, whom for the reasons stated we believe to have been the maker of the Kennet Ciborium.

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[1] In connection with this see *Legends of the Holy Rood; symbols of the Passion and Cross—Poems, by Richard Morris, LL.D. London: Early English Text Society*, 1871.

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St. Peter's, Rome, Ciborium in, 9.

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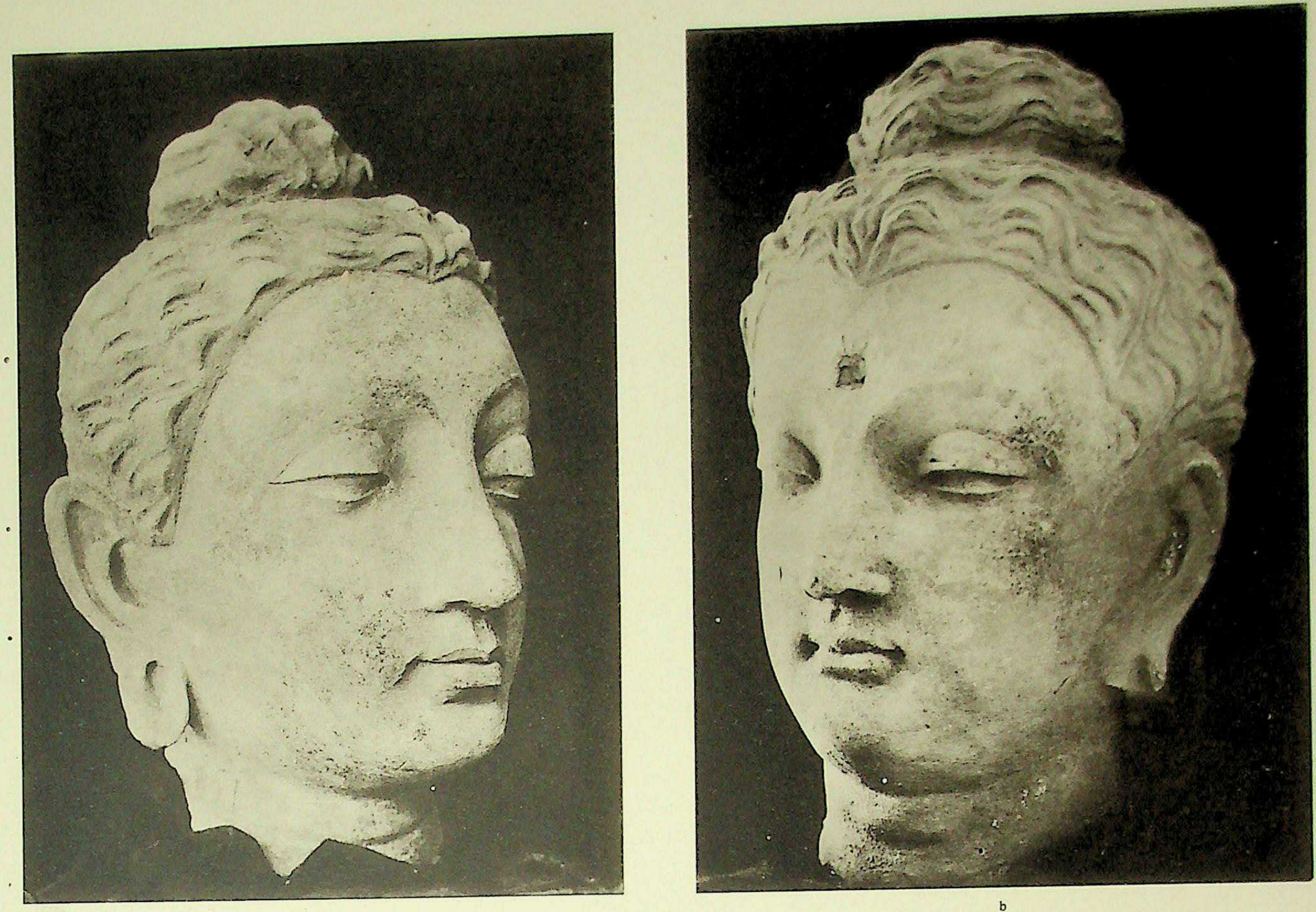
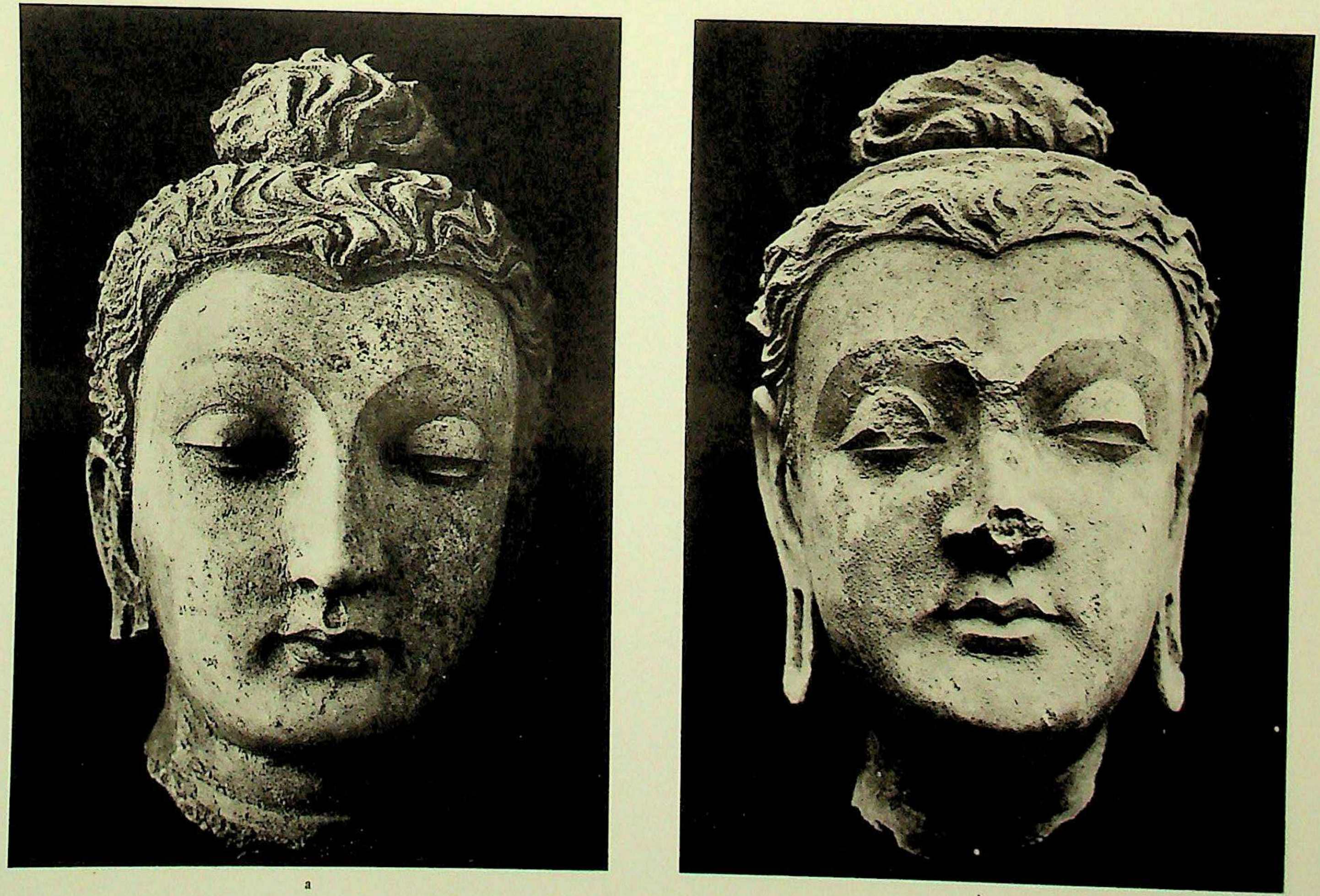
FINIS



a

b

Têtes de Buddha.



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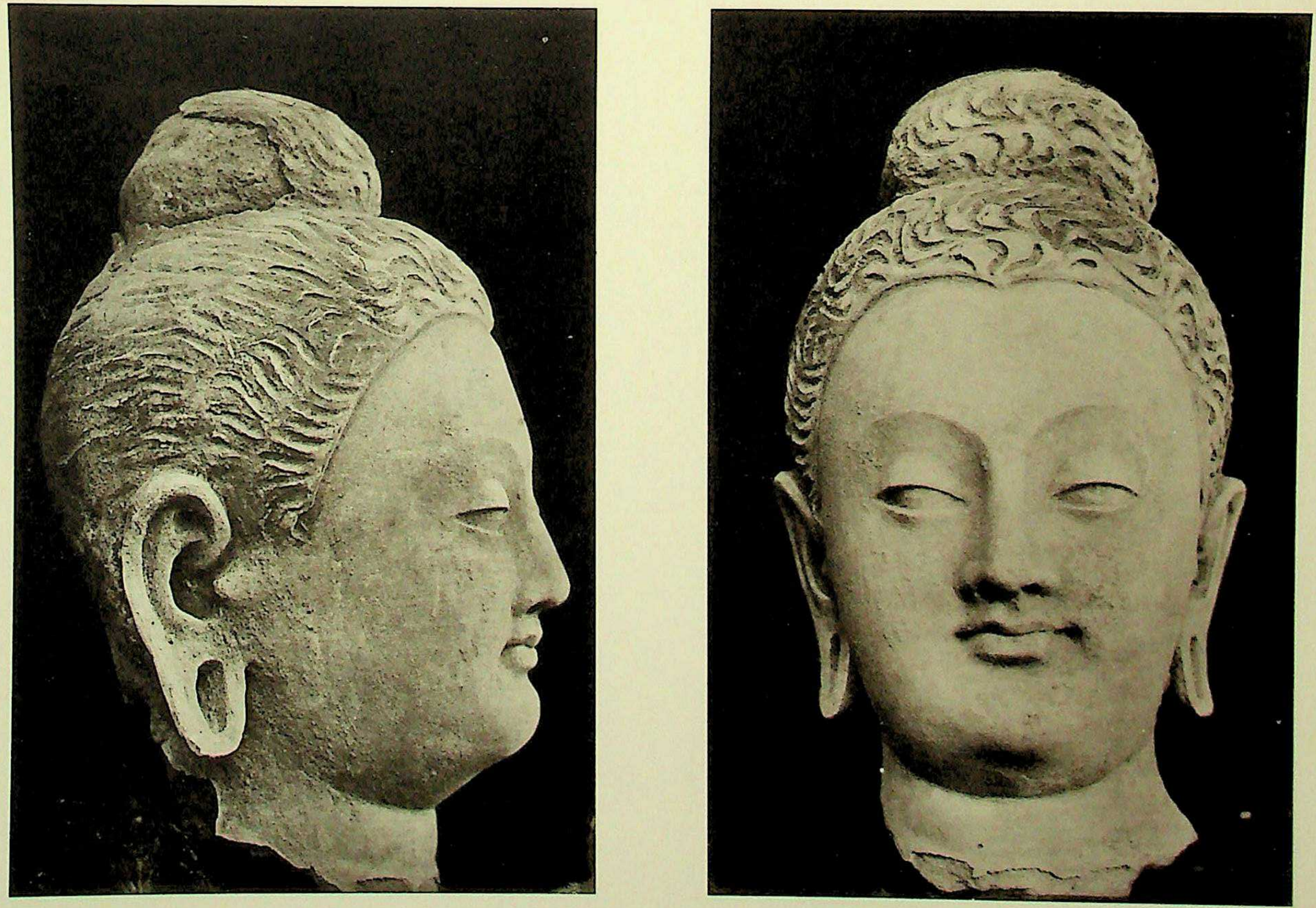
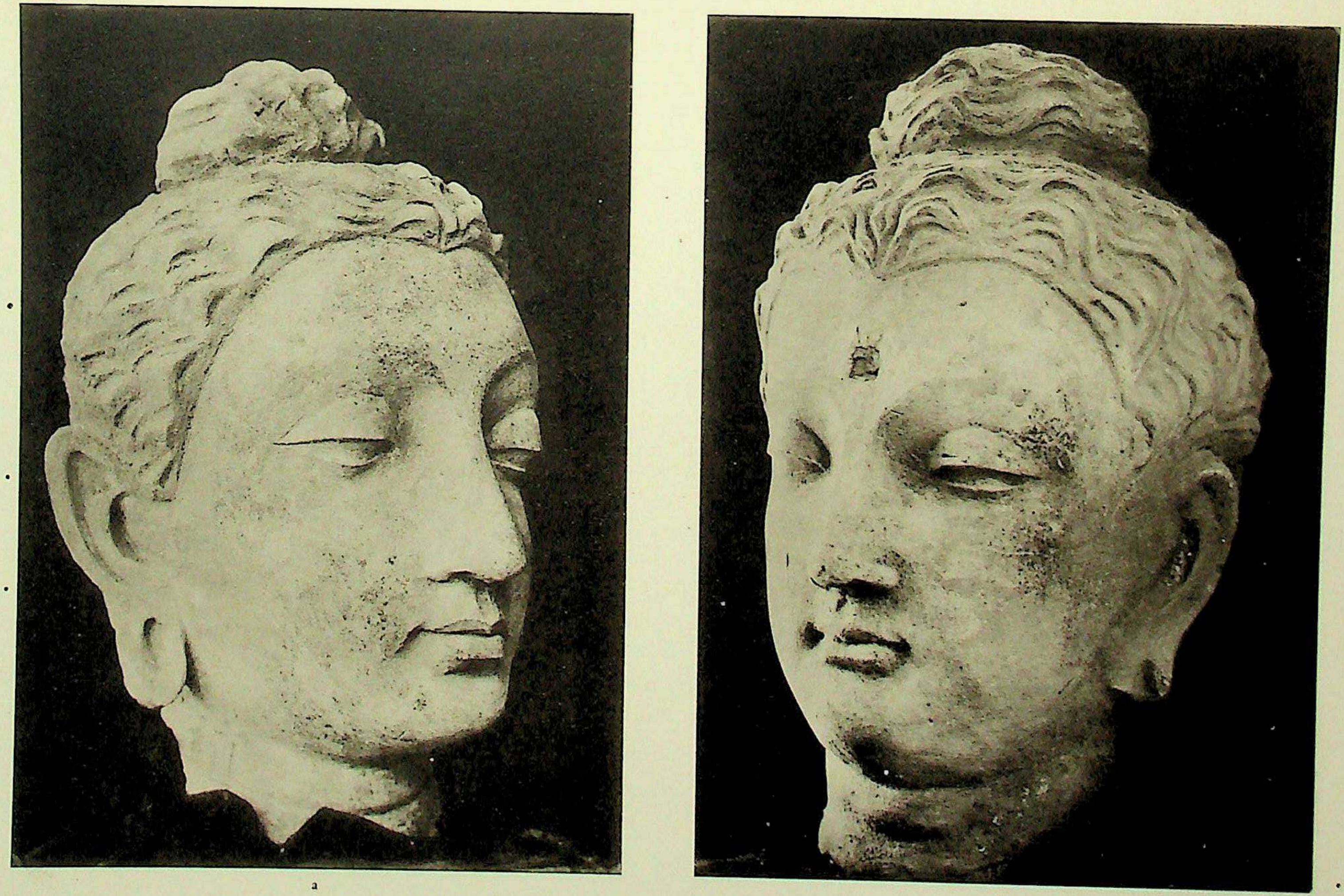


Tête de Buddha, type mongol, face et profil.



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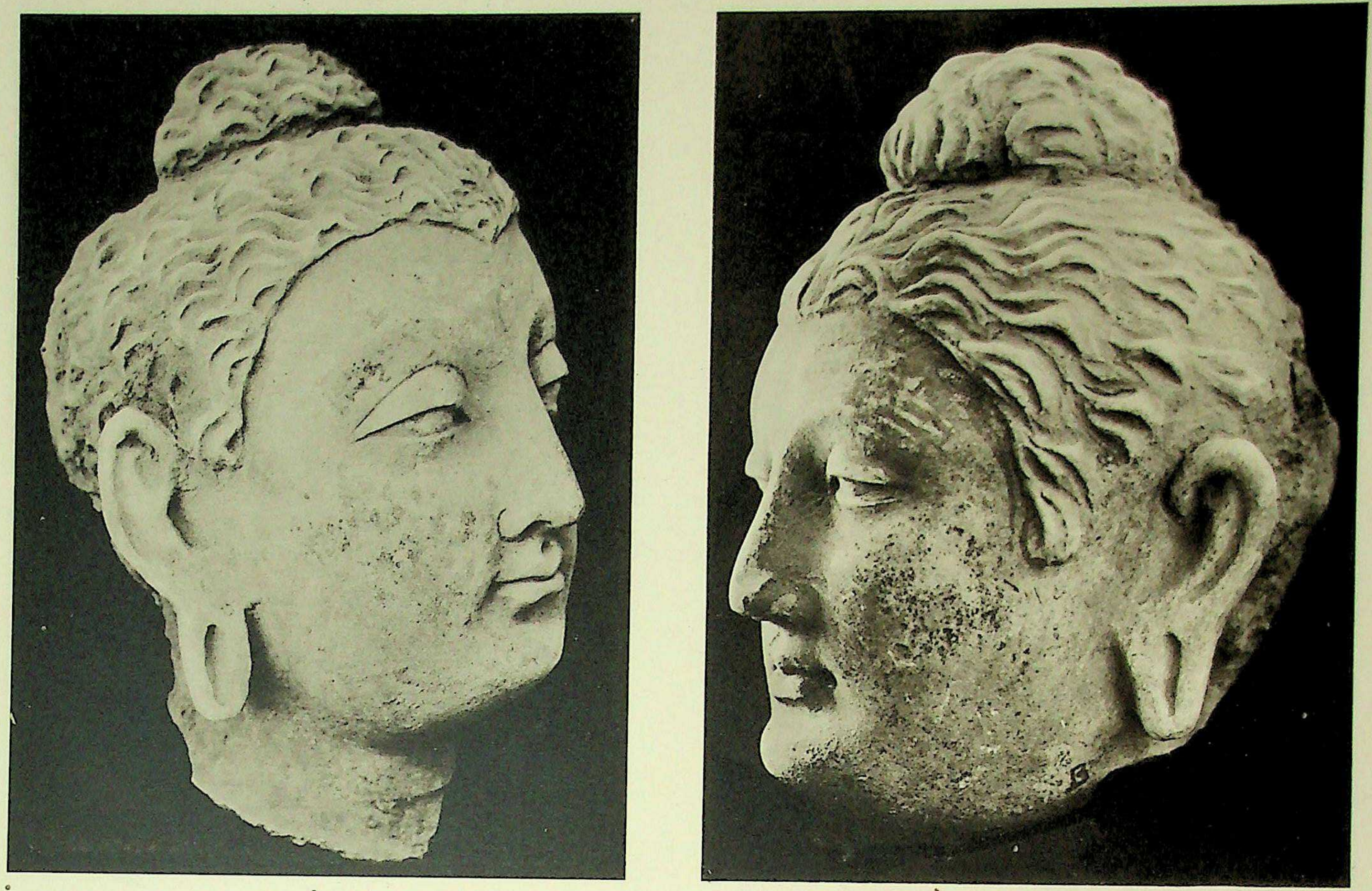

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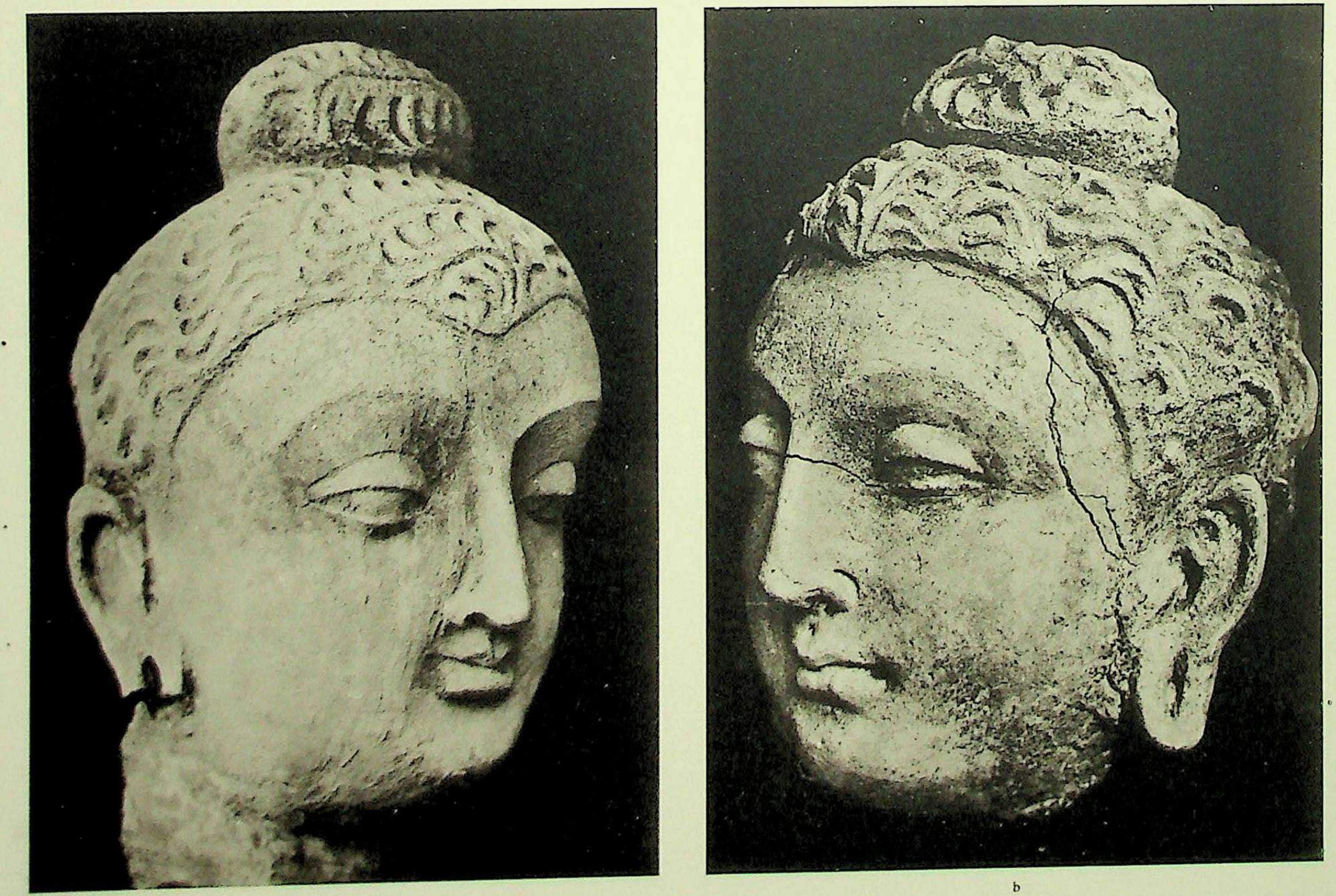

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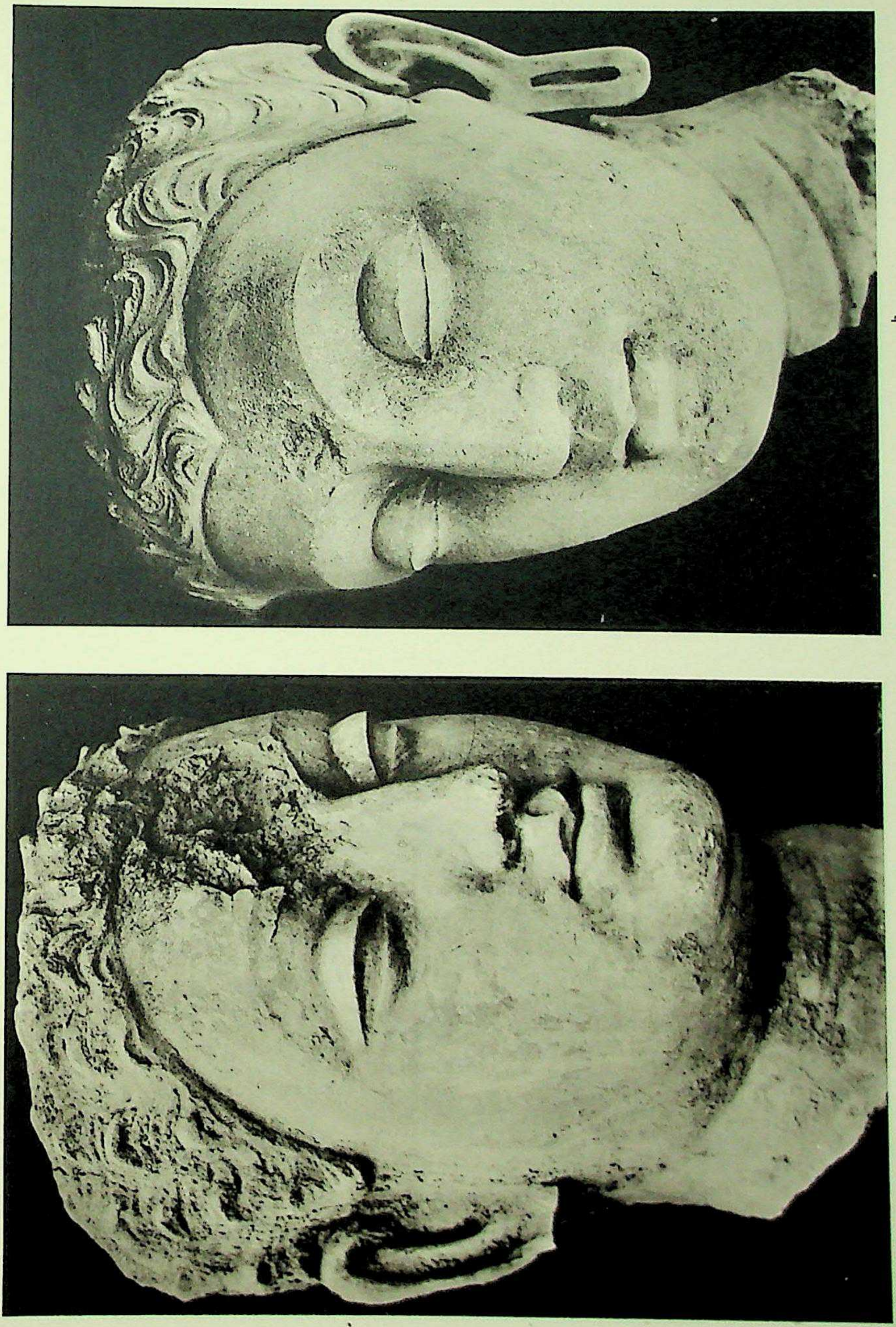
Têtes de Buddha.



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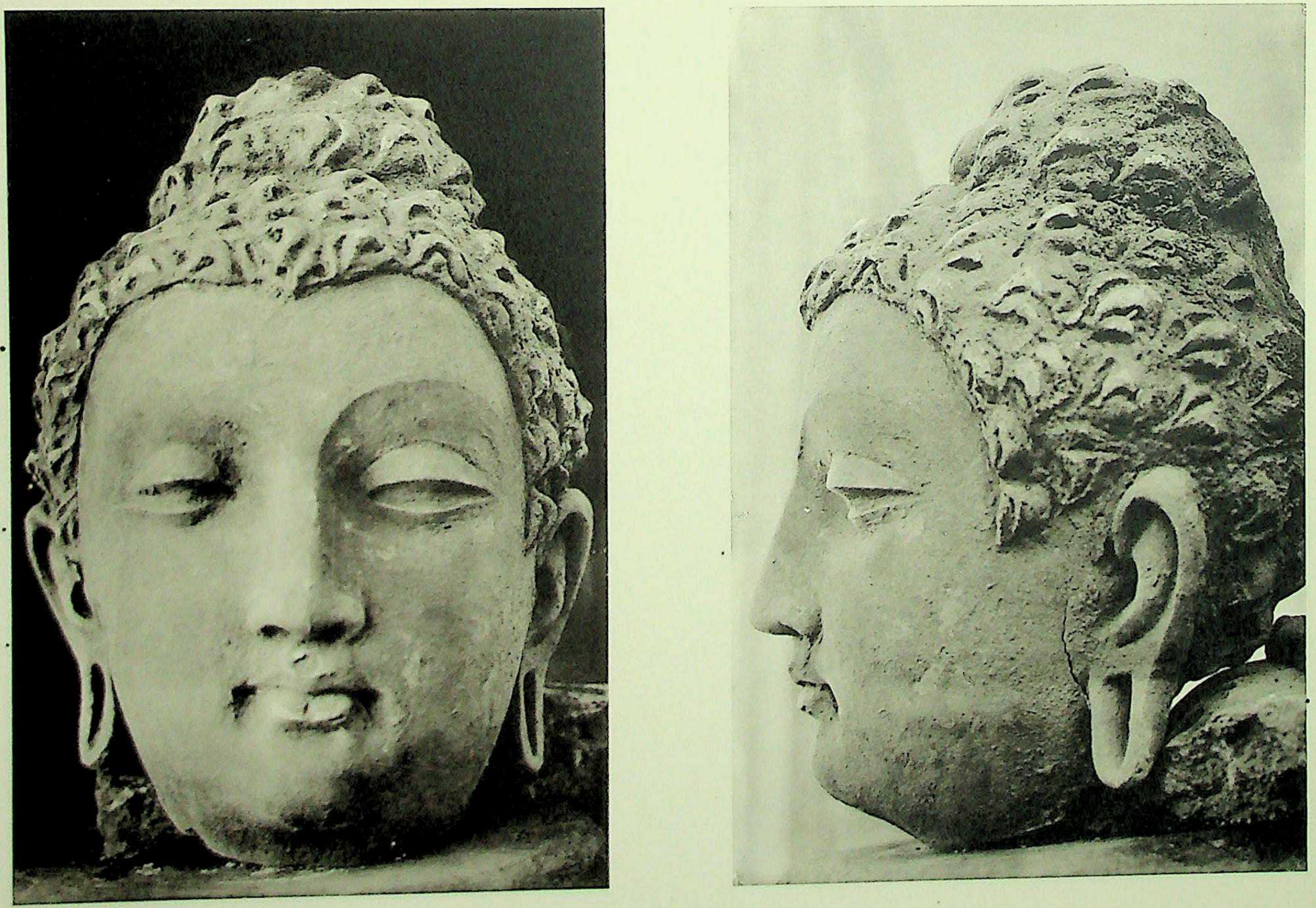
Têtes de Buddha.



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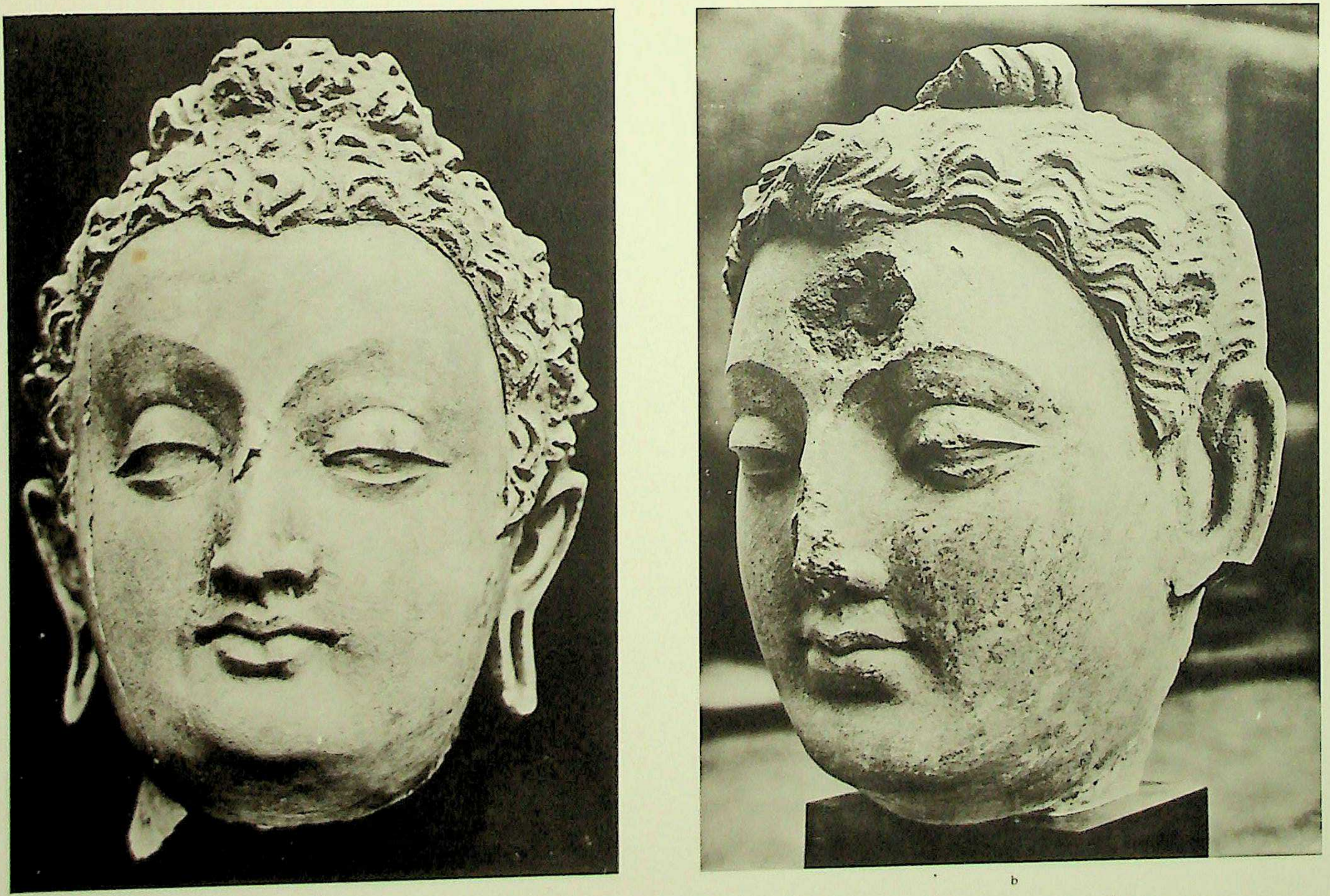

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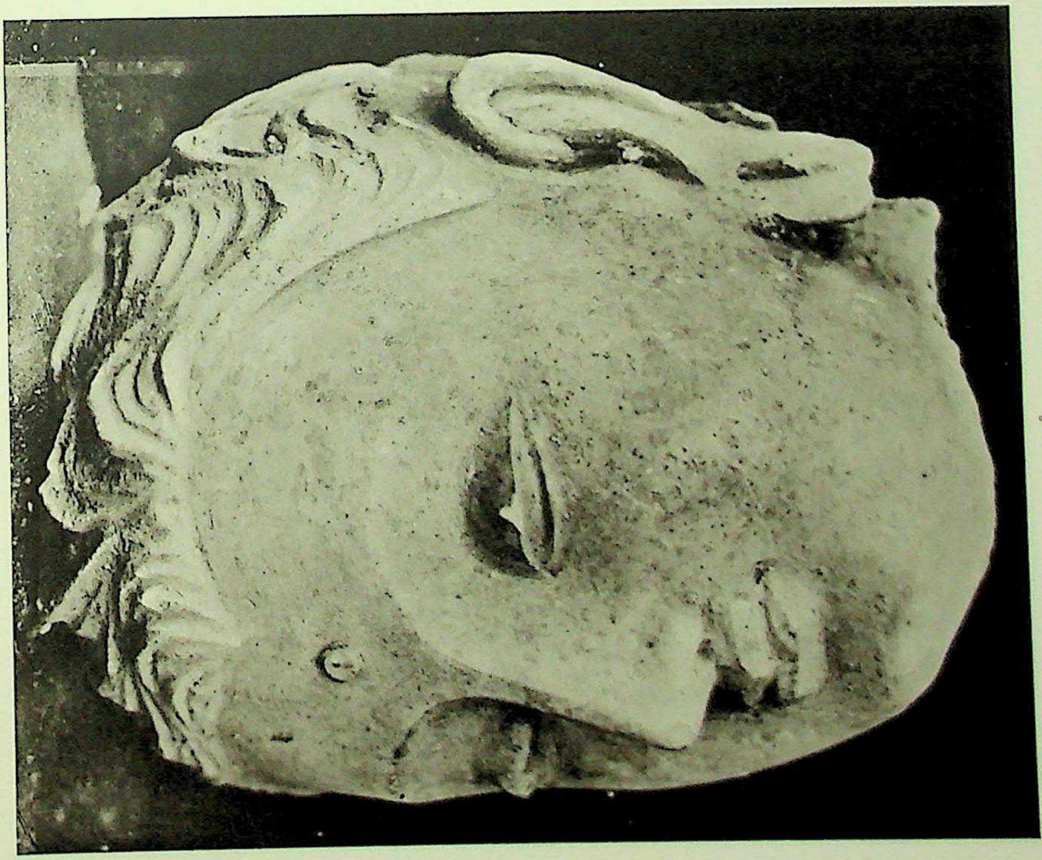

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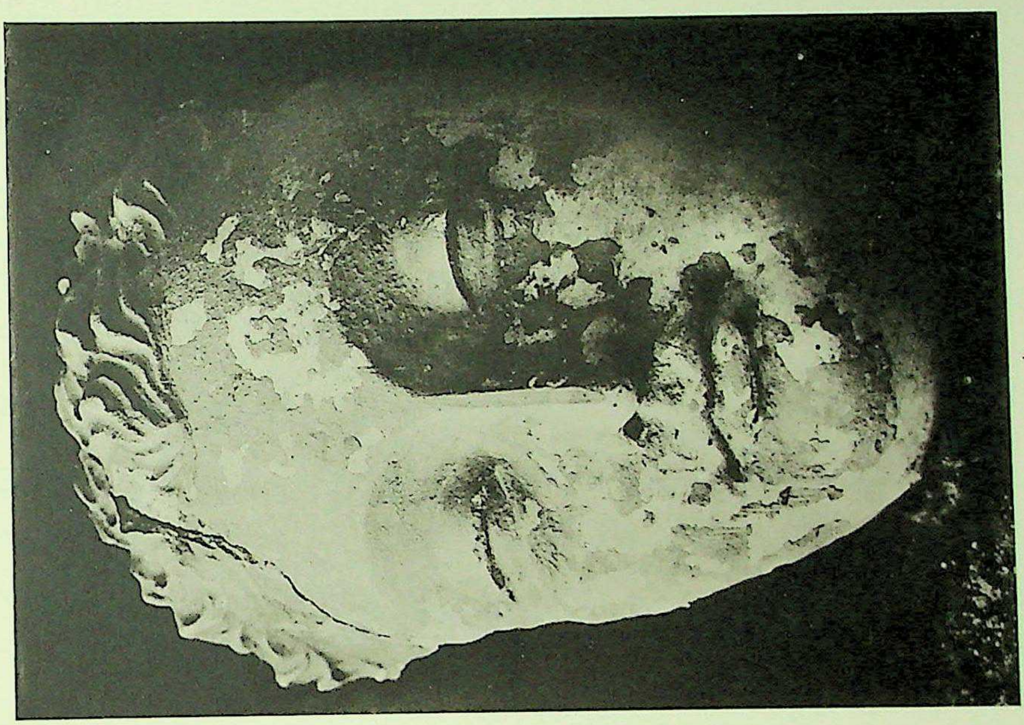

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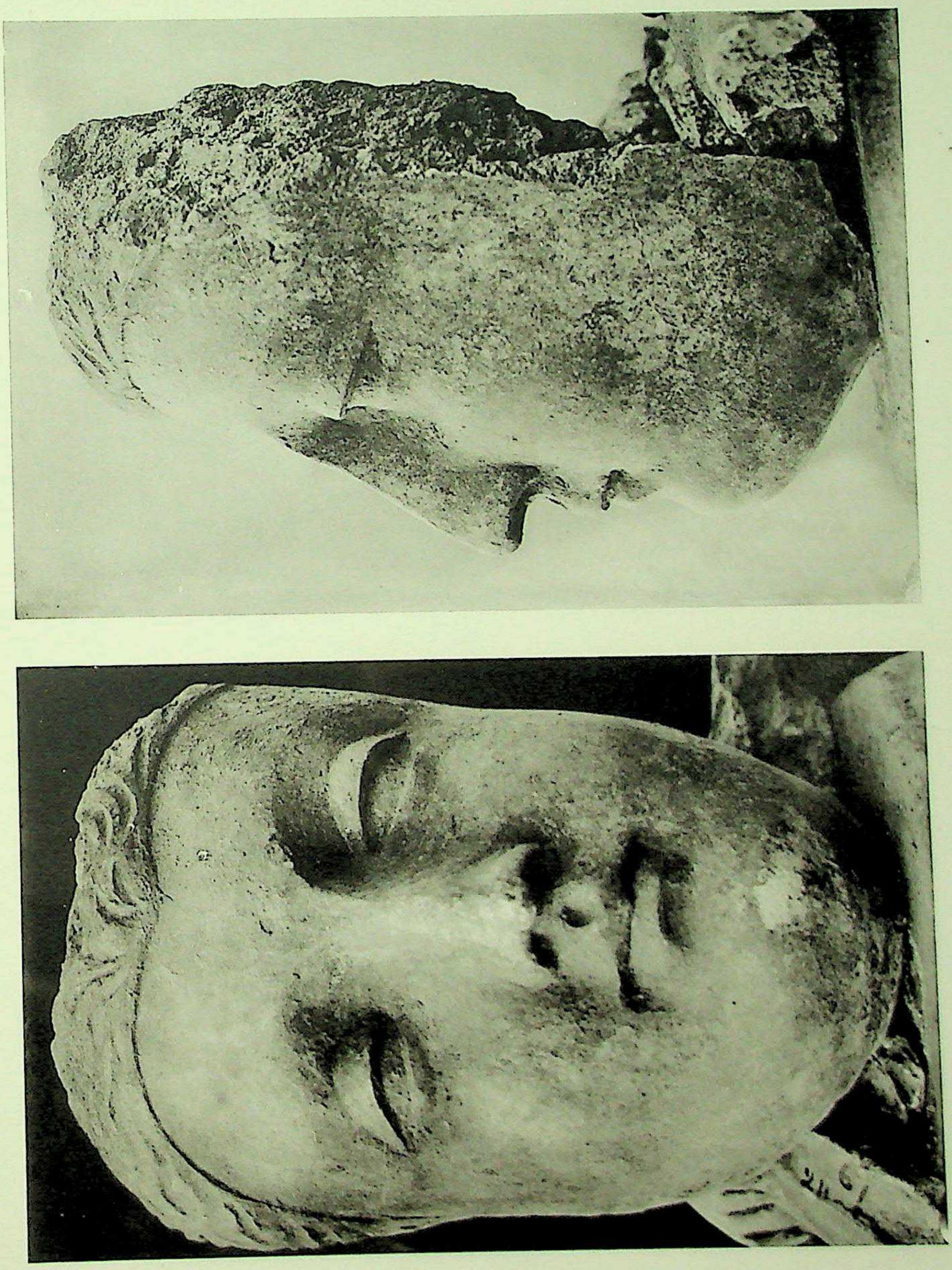
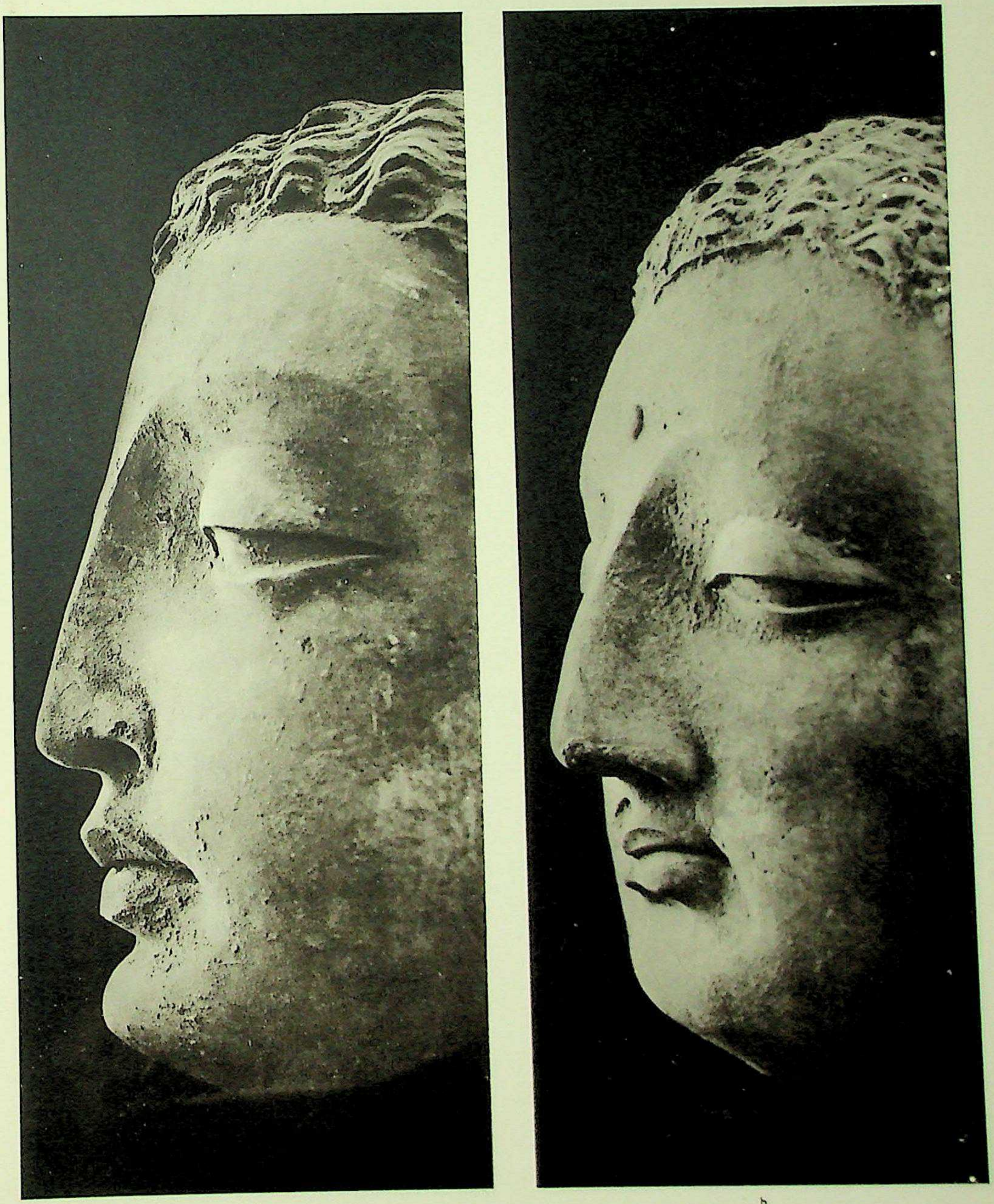
Masques de Buddha.



Masque de Buddha, face et profil.



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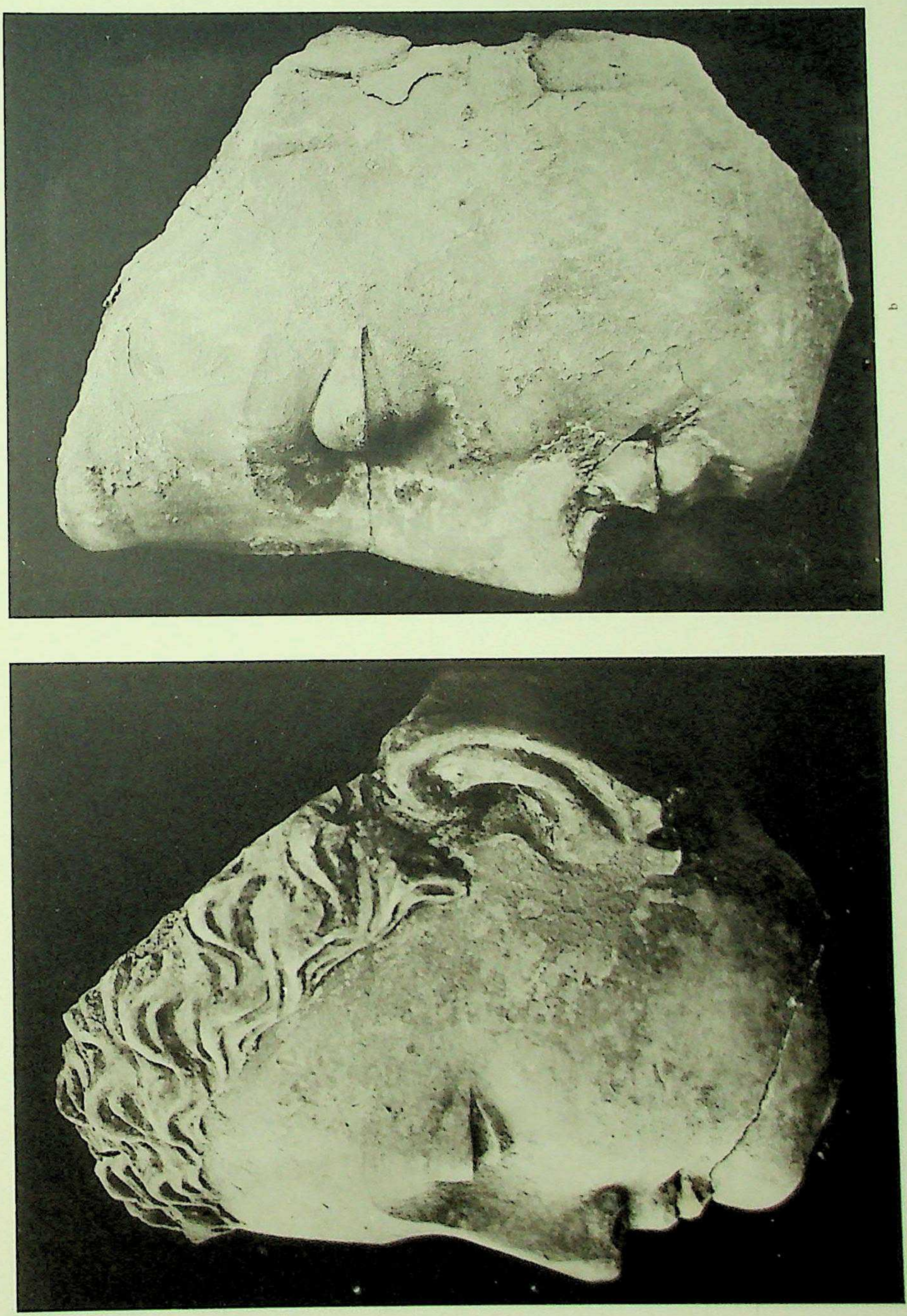
Profils de Buddha.



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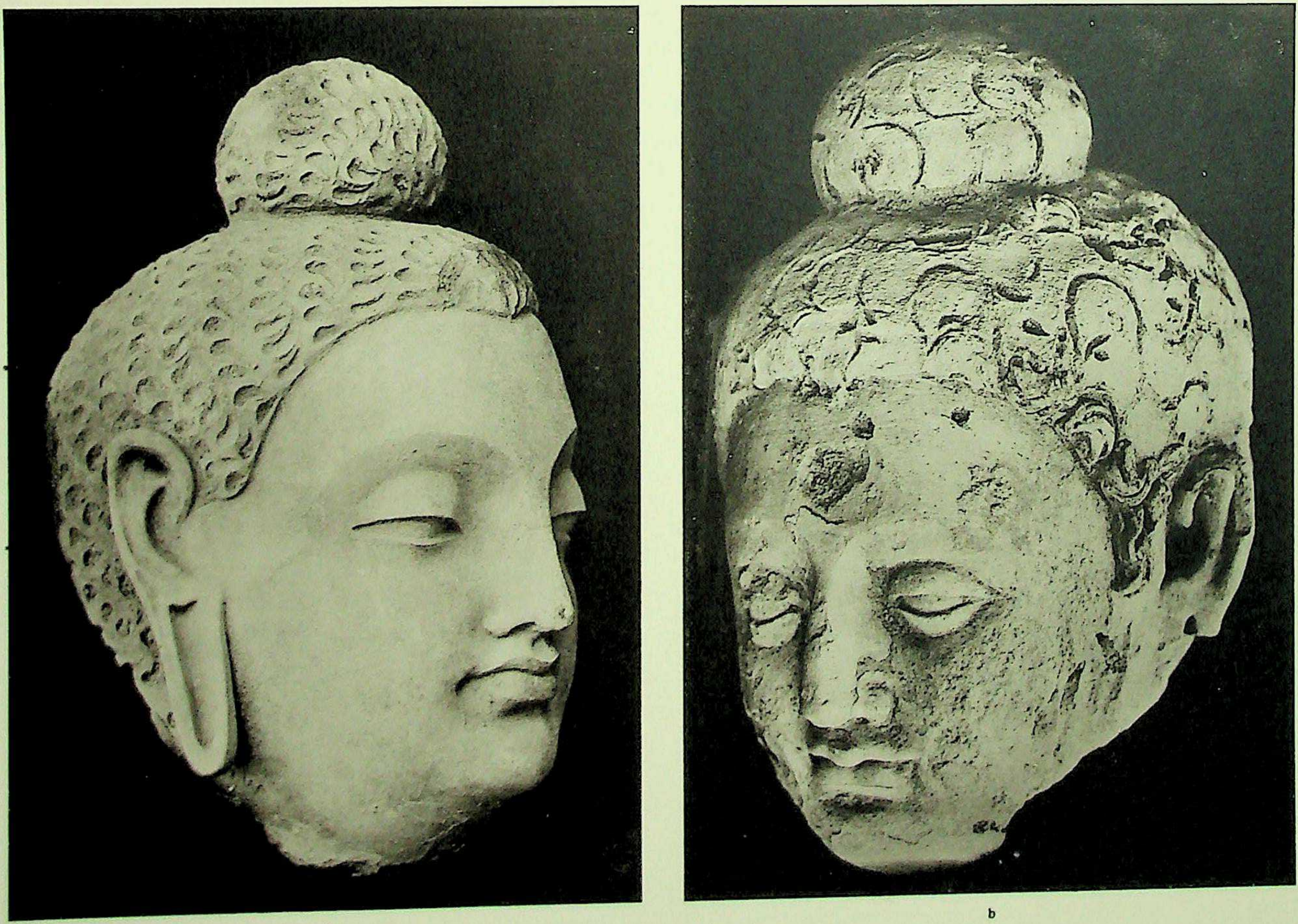
Masques de Buddha, profils.



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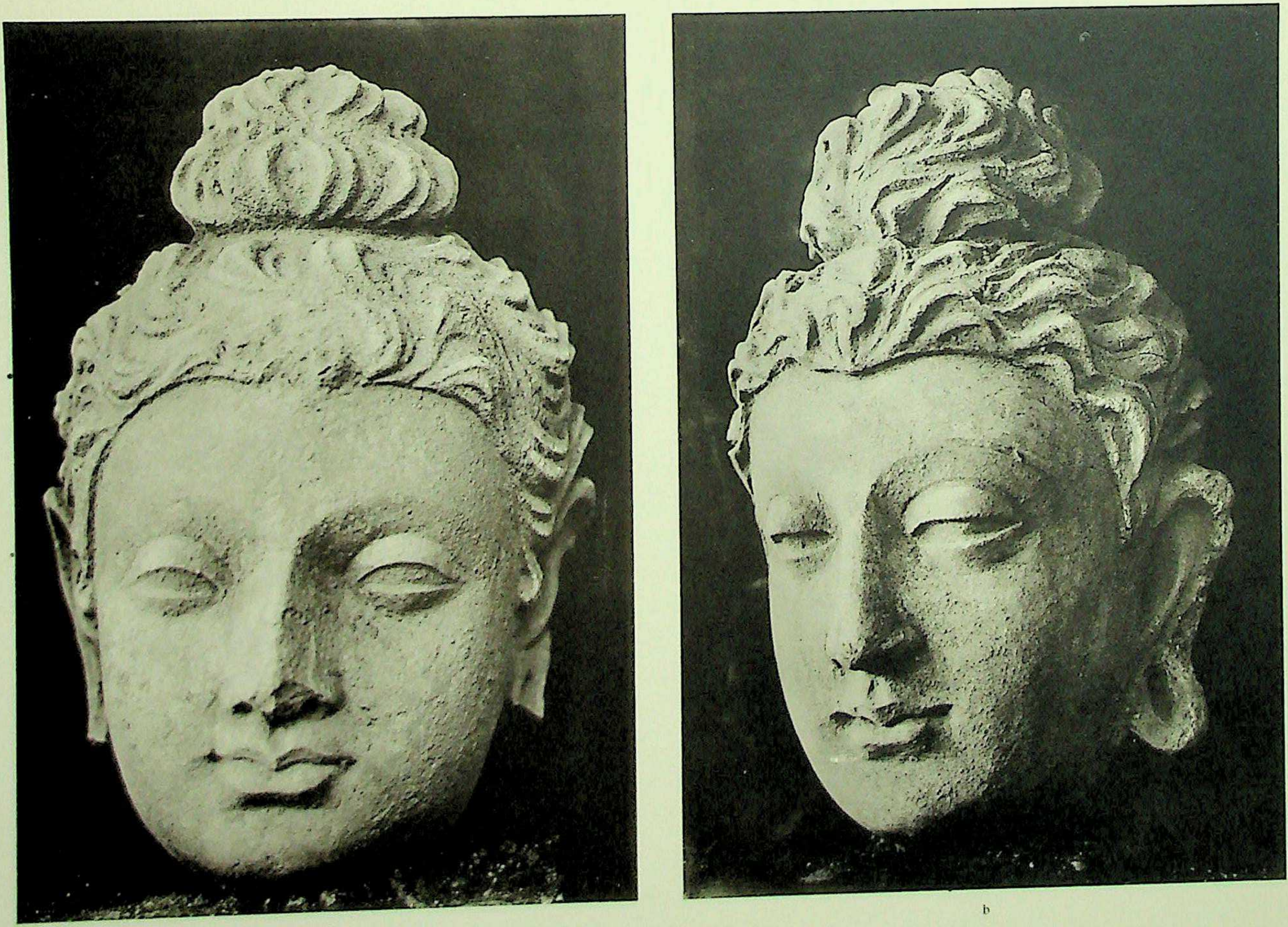
Têtes de Buddha.



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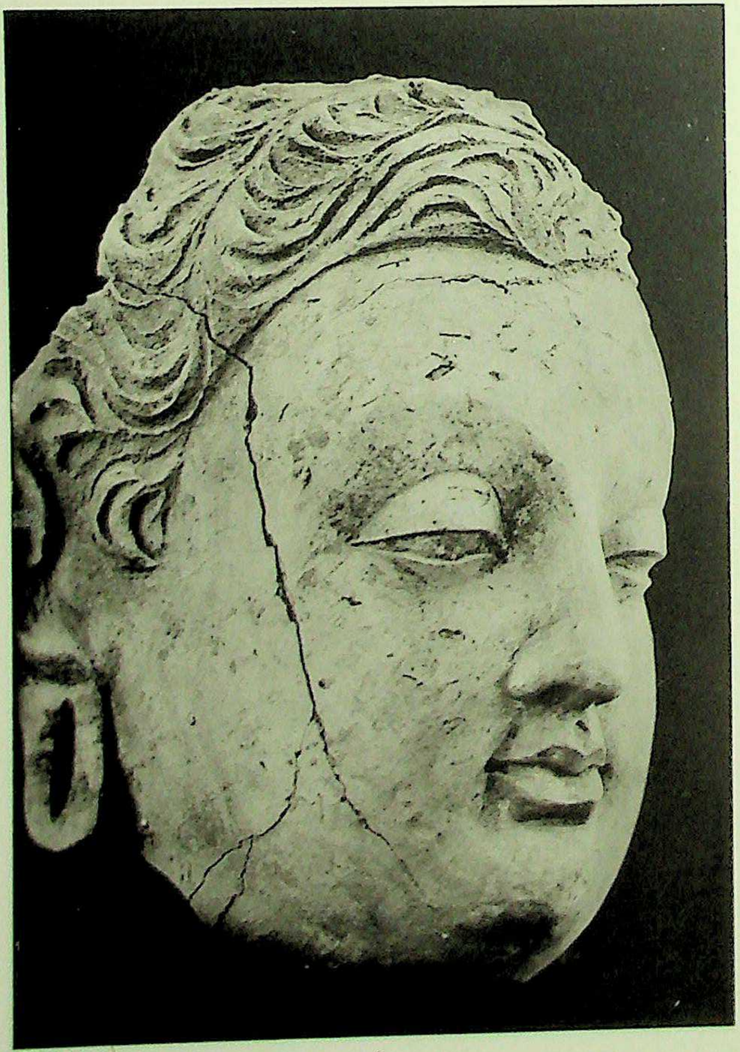
Têtes de Buddha.



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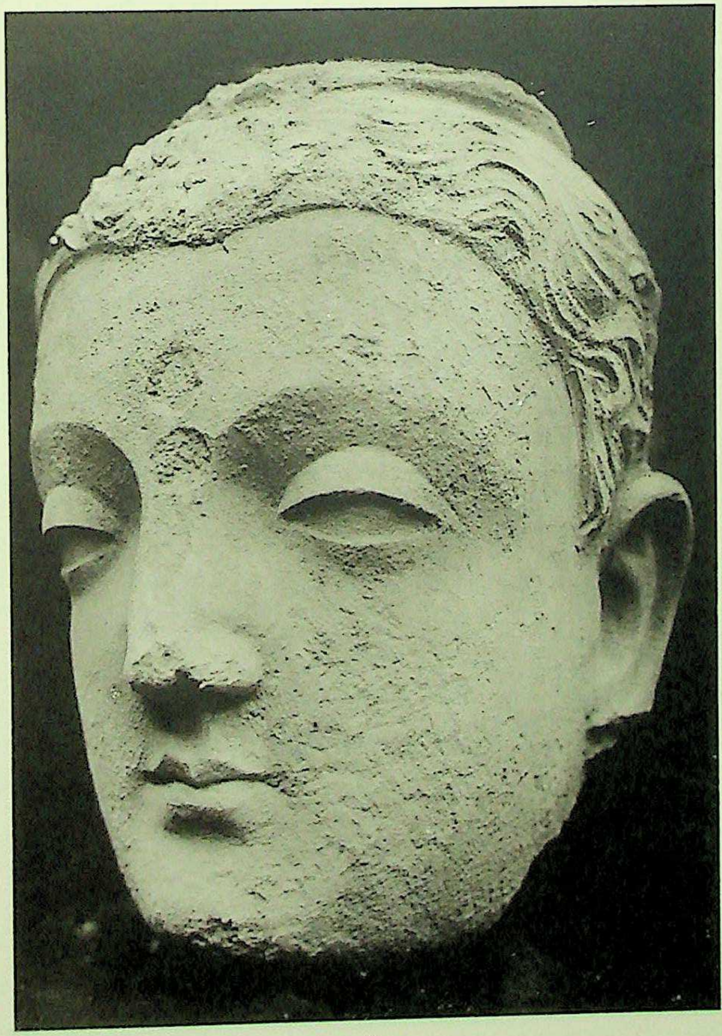

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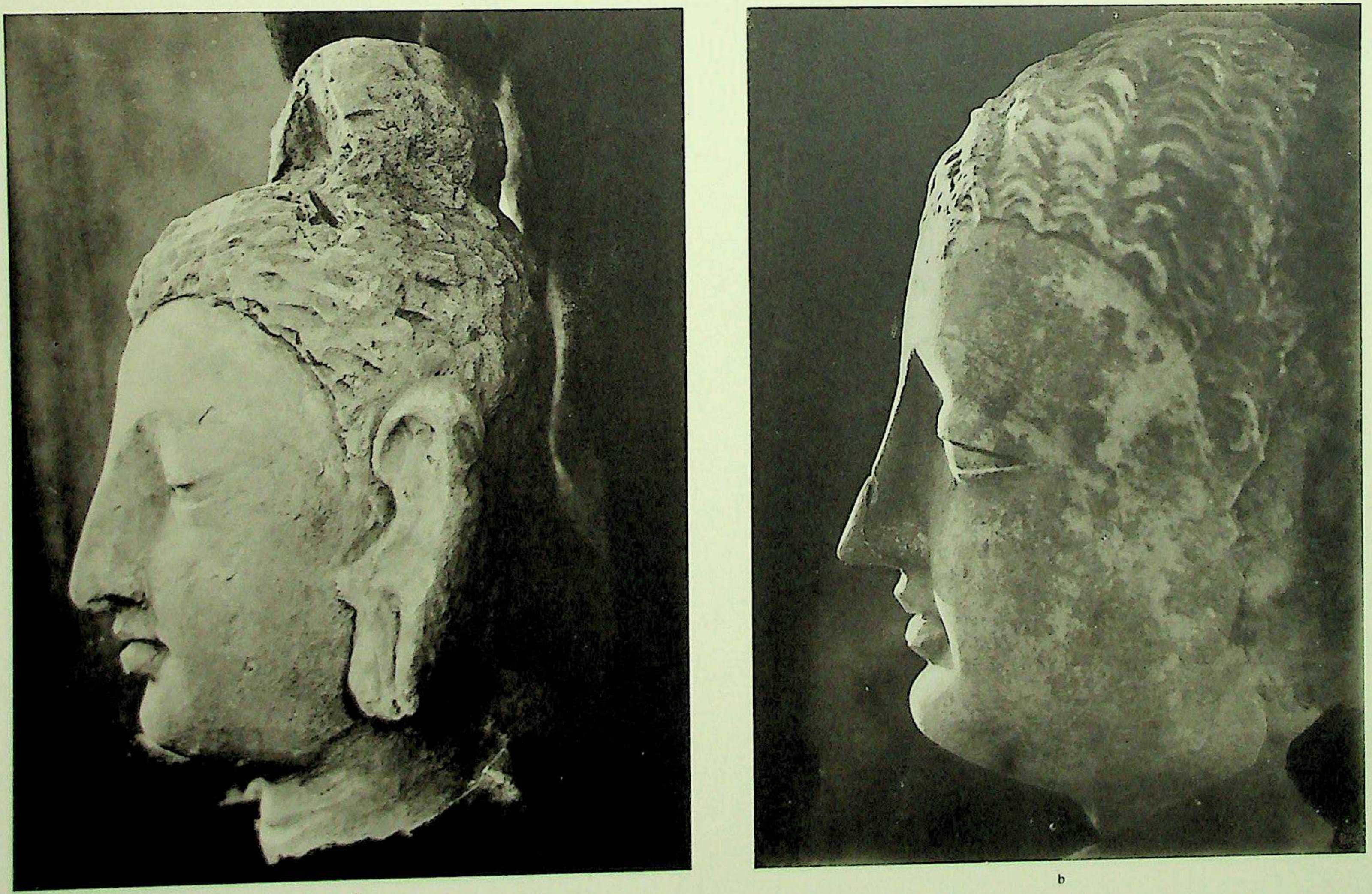

a

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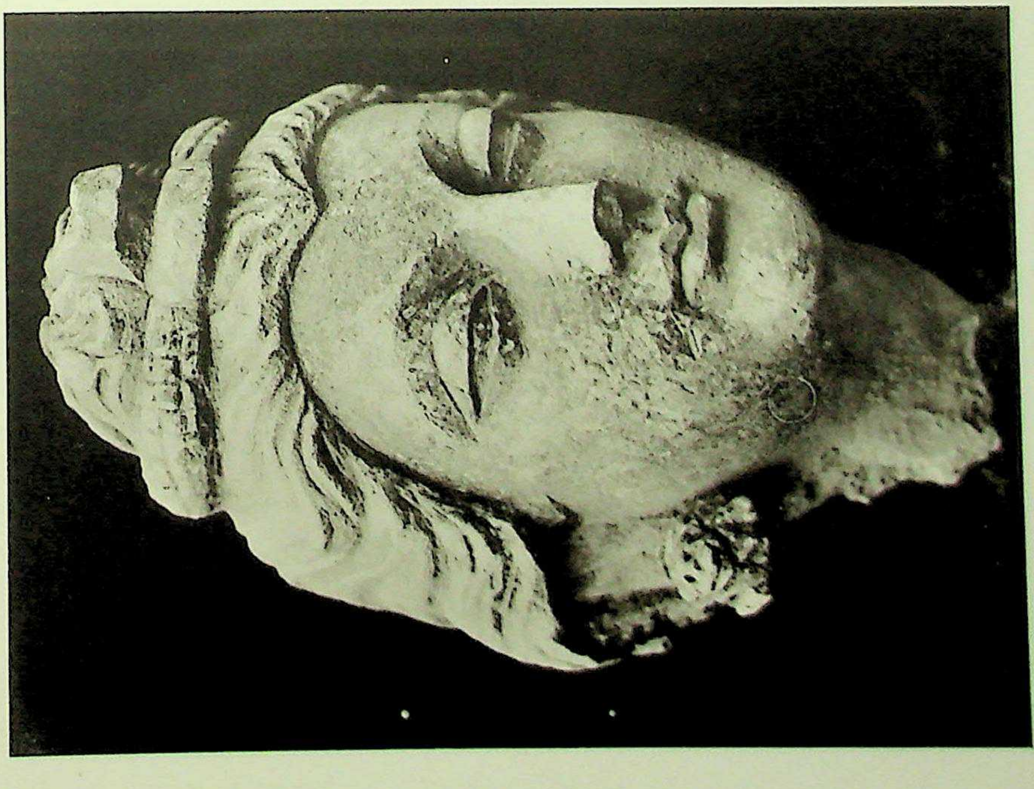

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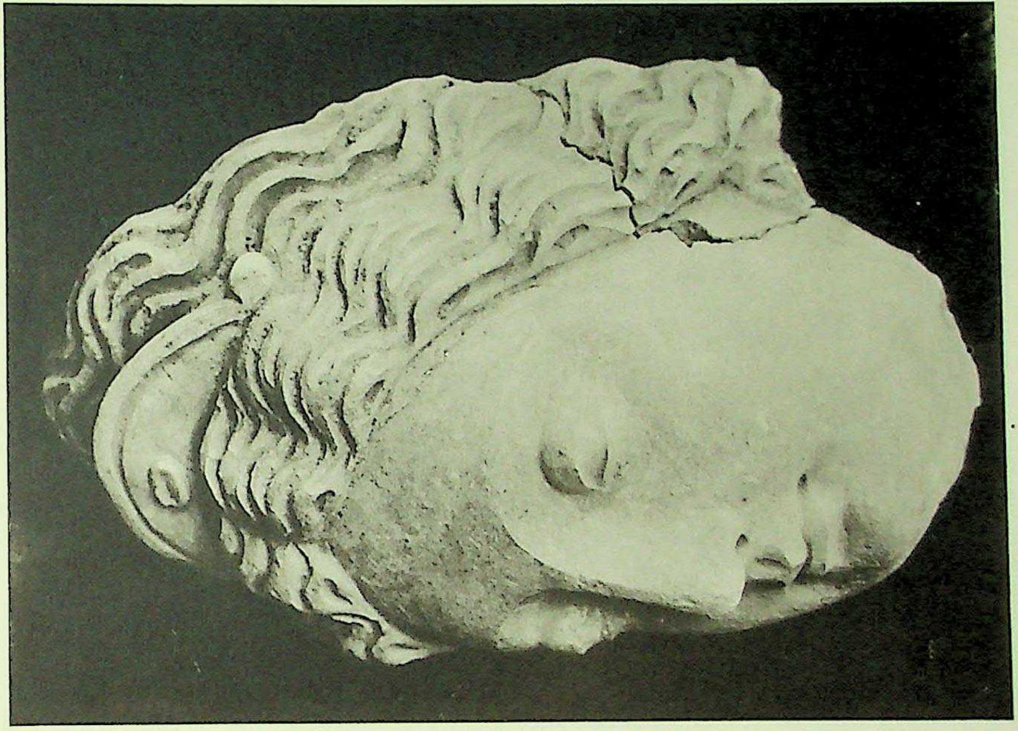

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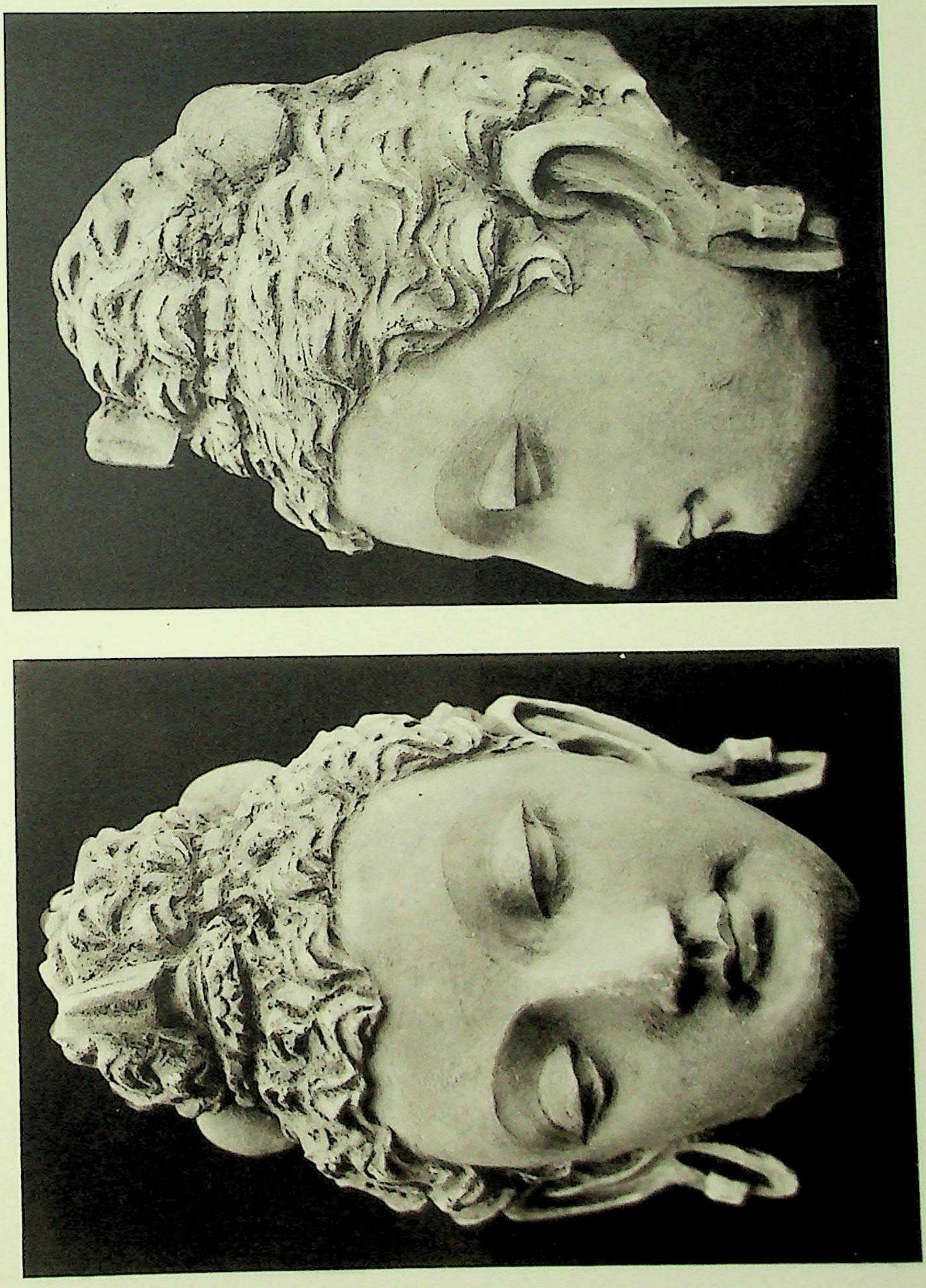
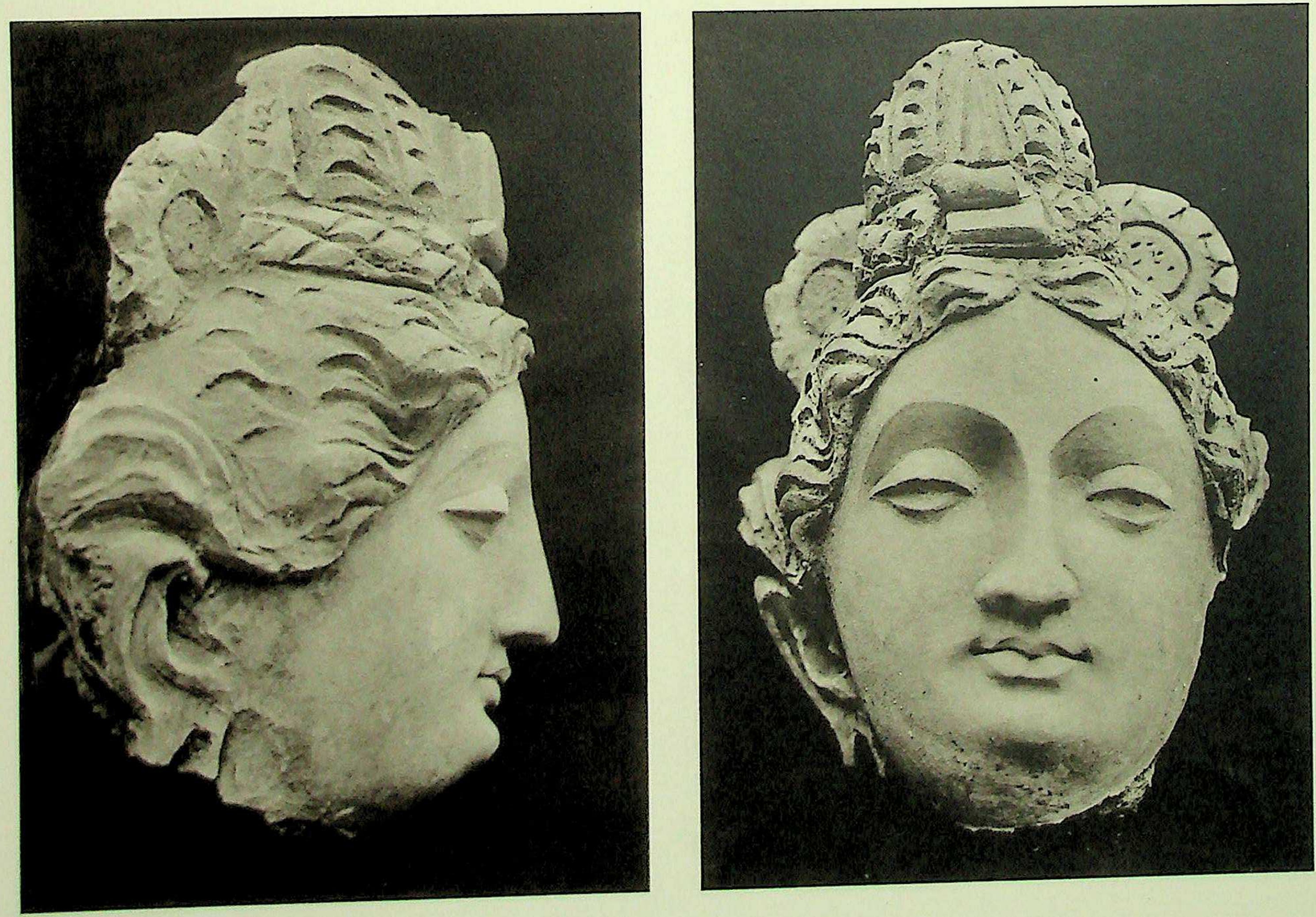
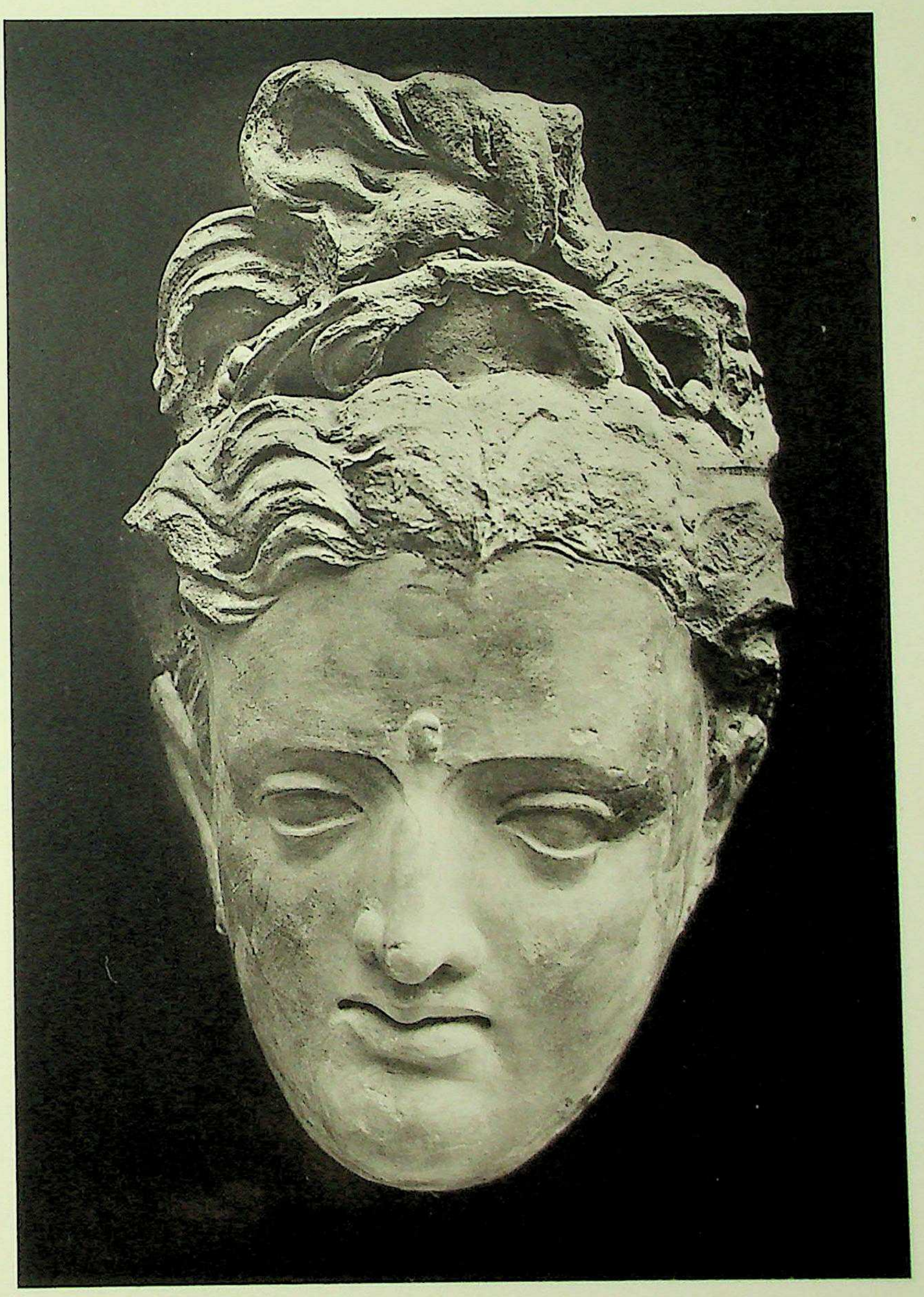
Têtes de Bodhisattva.



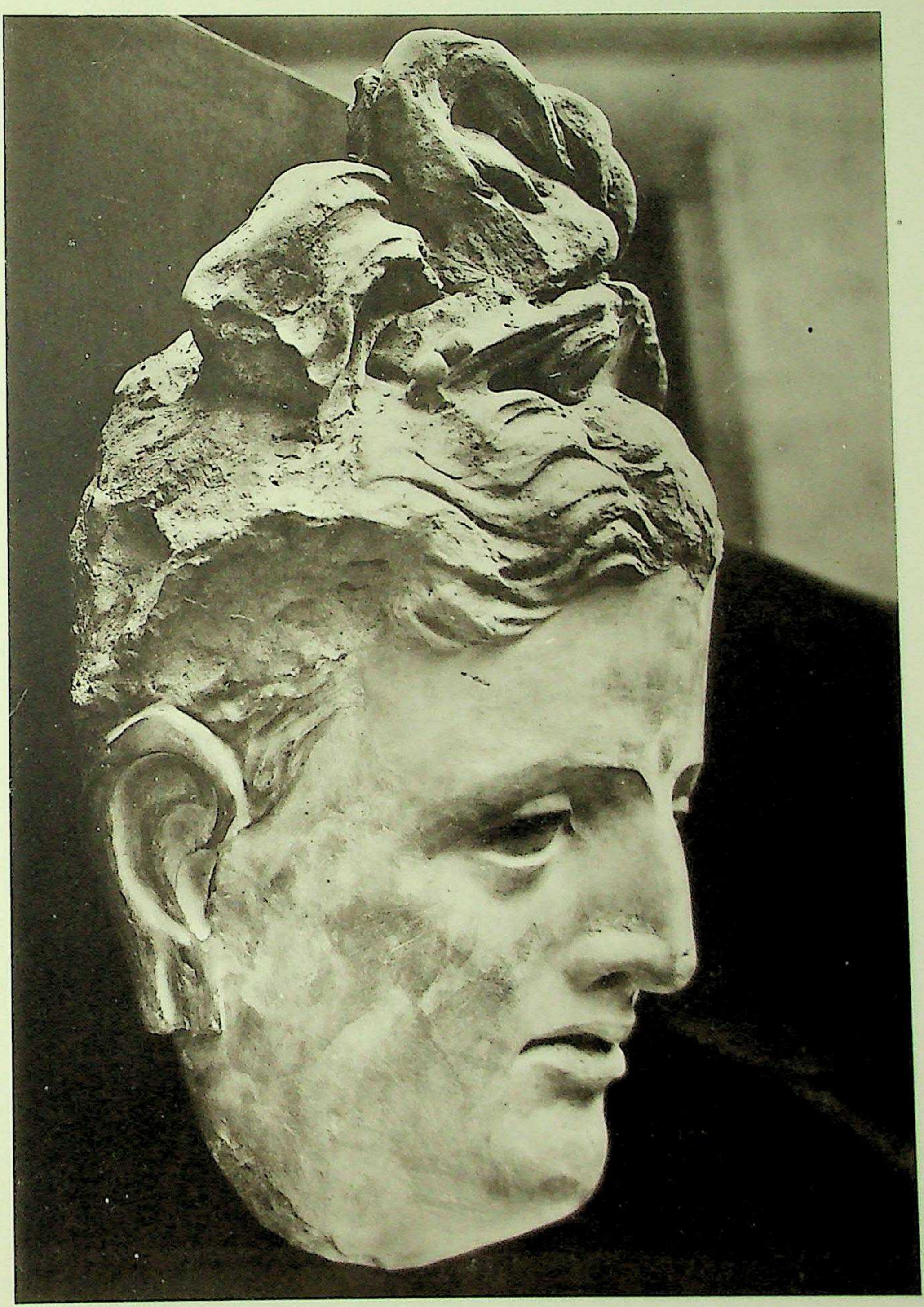
Tête de Bodhisattva, face et profil.



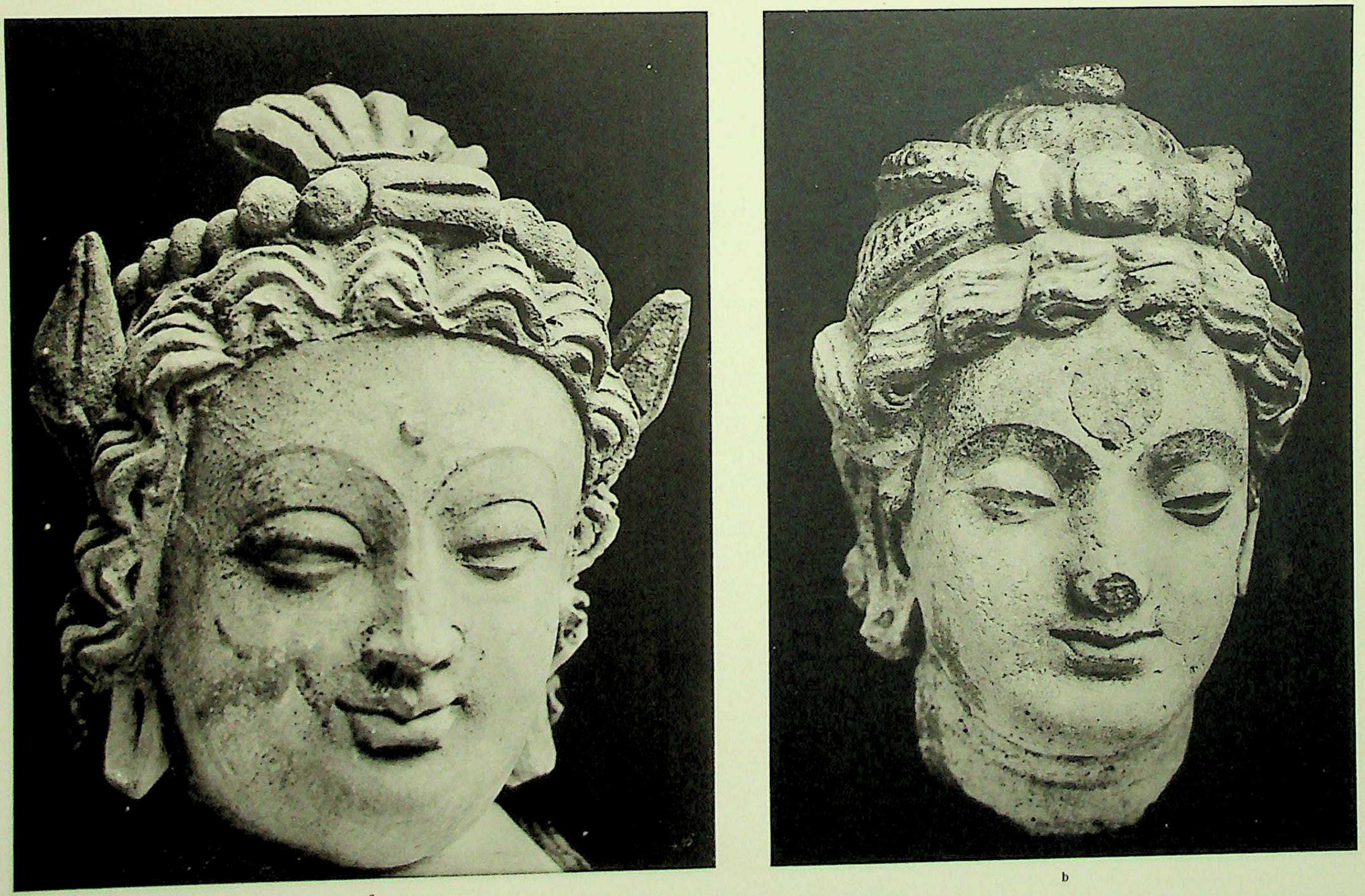
Tête de Bodhisattva, profil et face.



Tête de Bodhisattva.



Tête de Bodhisattva.
(vue de trois-quart).



a

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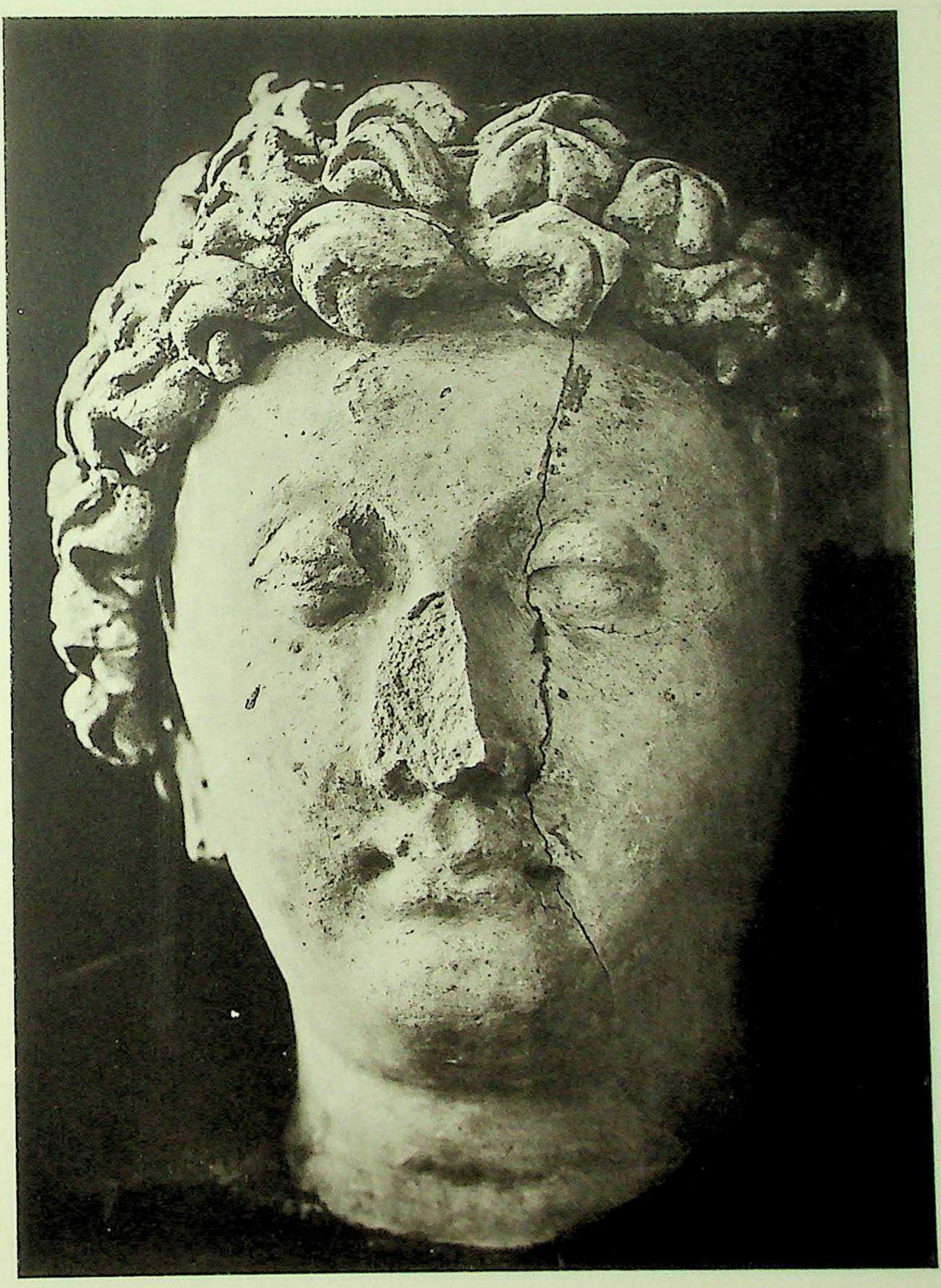
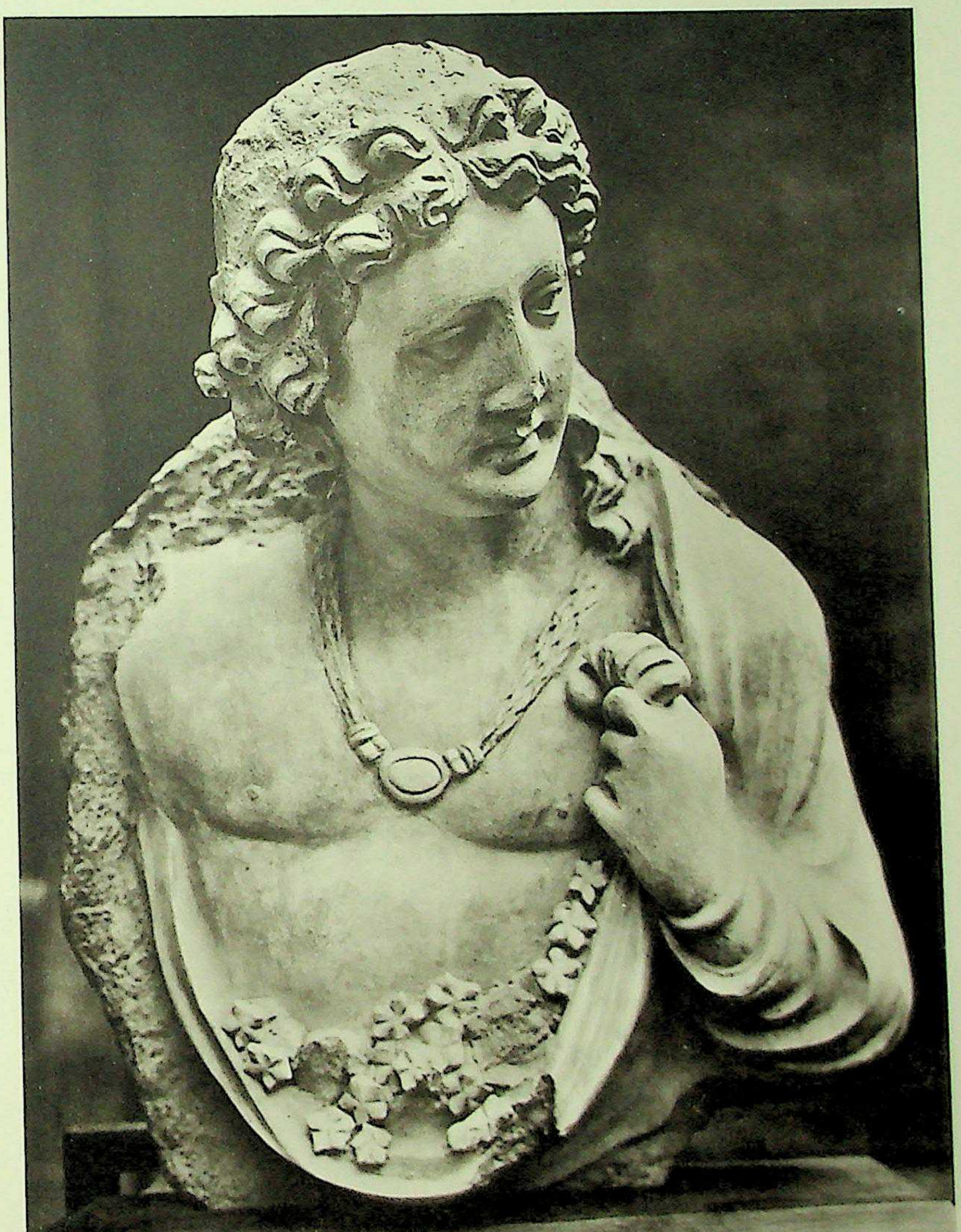
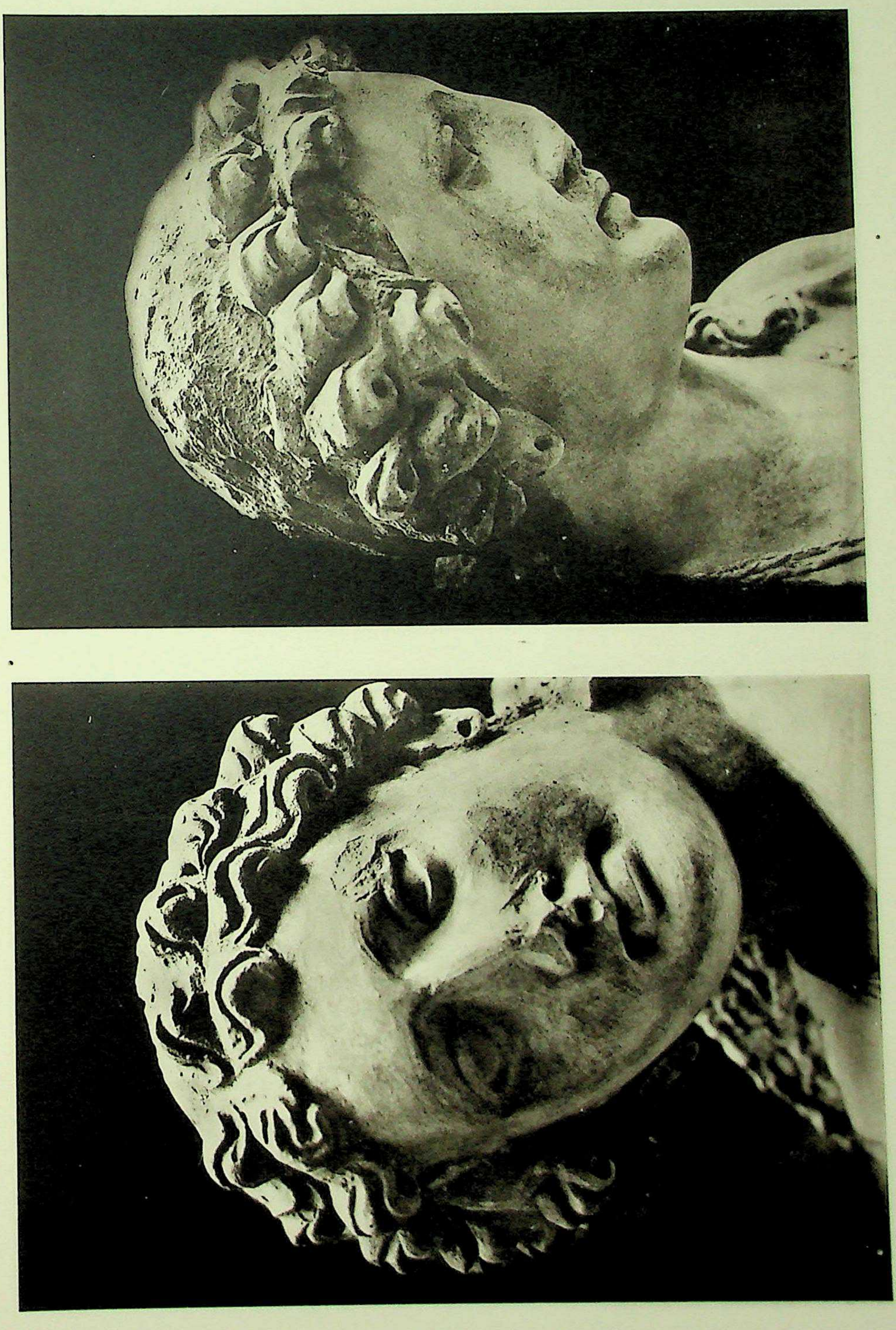
Têtes de Bodhisattva.



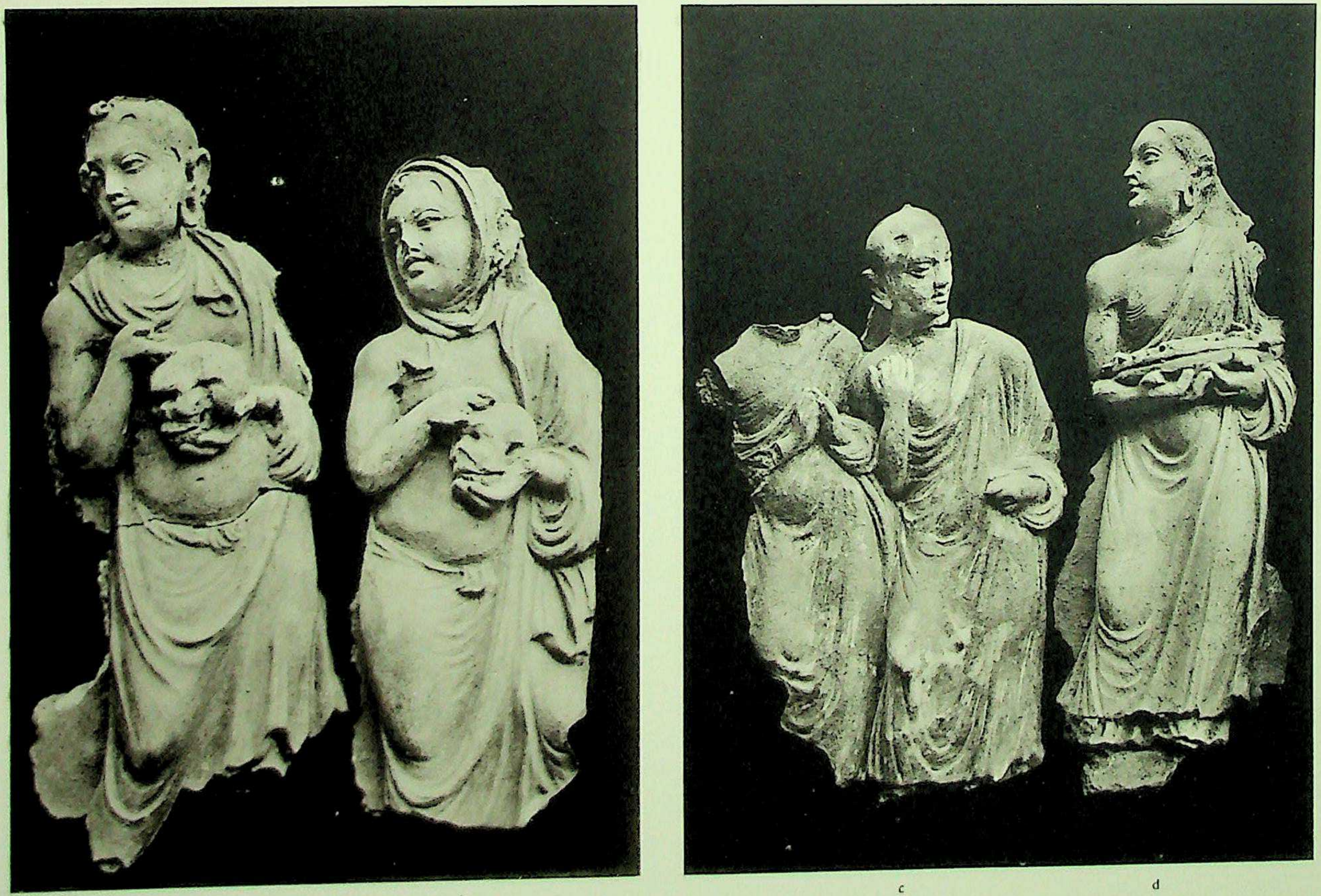
Génie.



Génie aux fleurs.

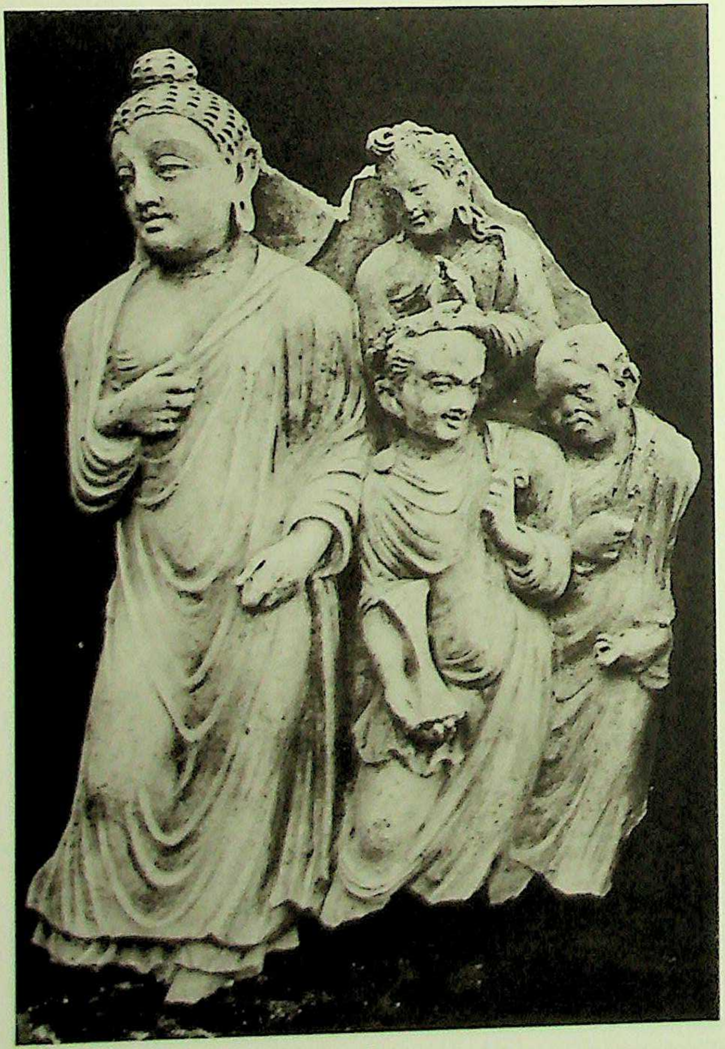


Génie, tête du précédent, face et profil.



a b c d

Génies et Moines.



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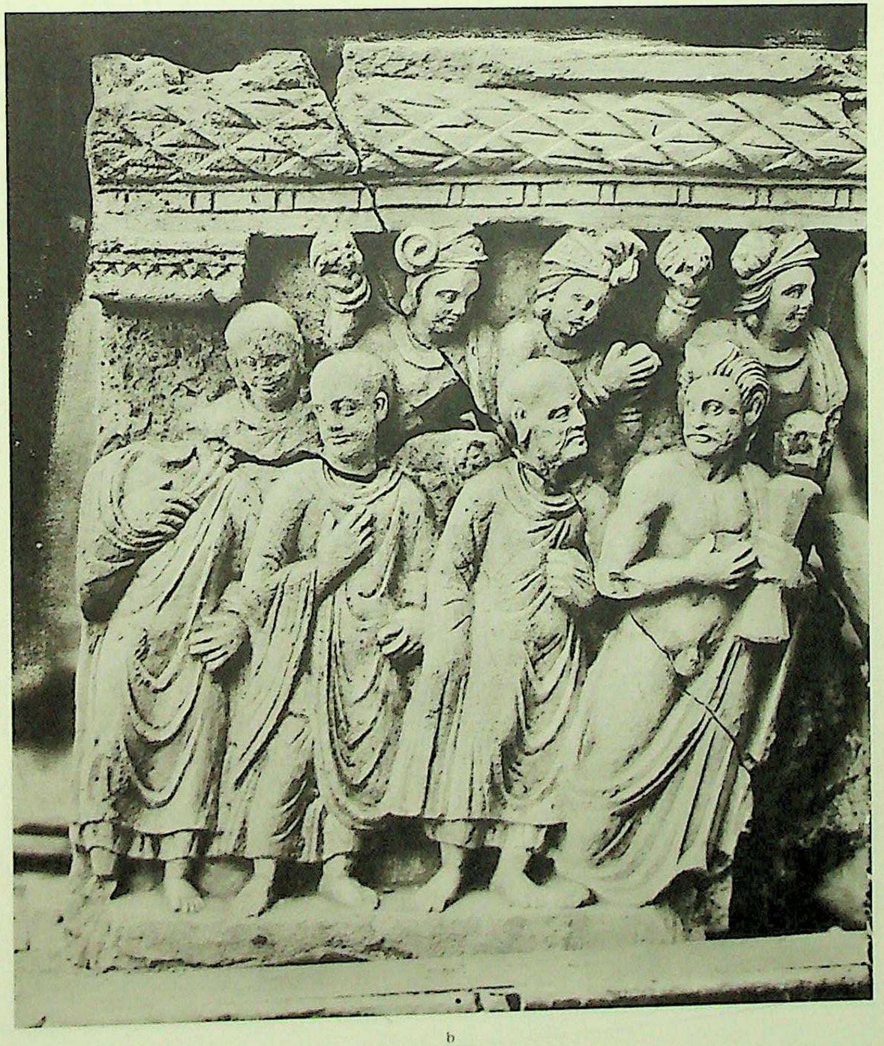

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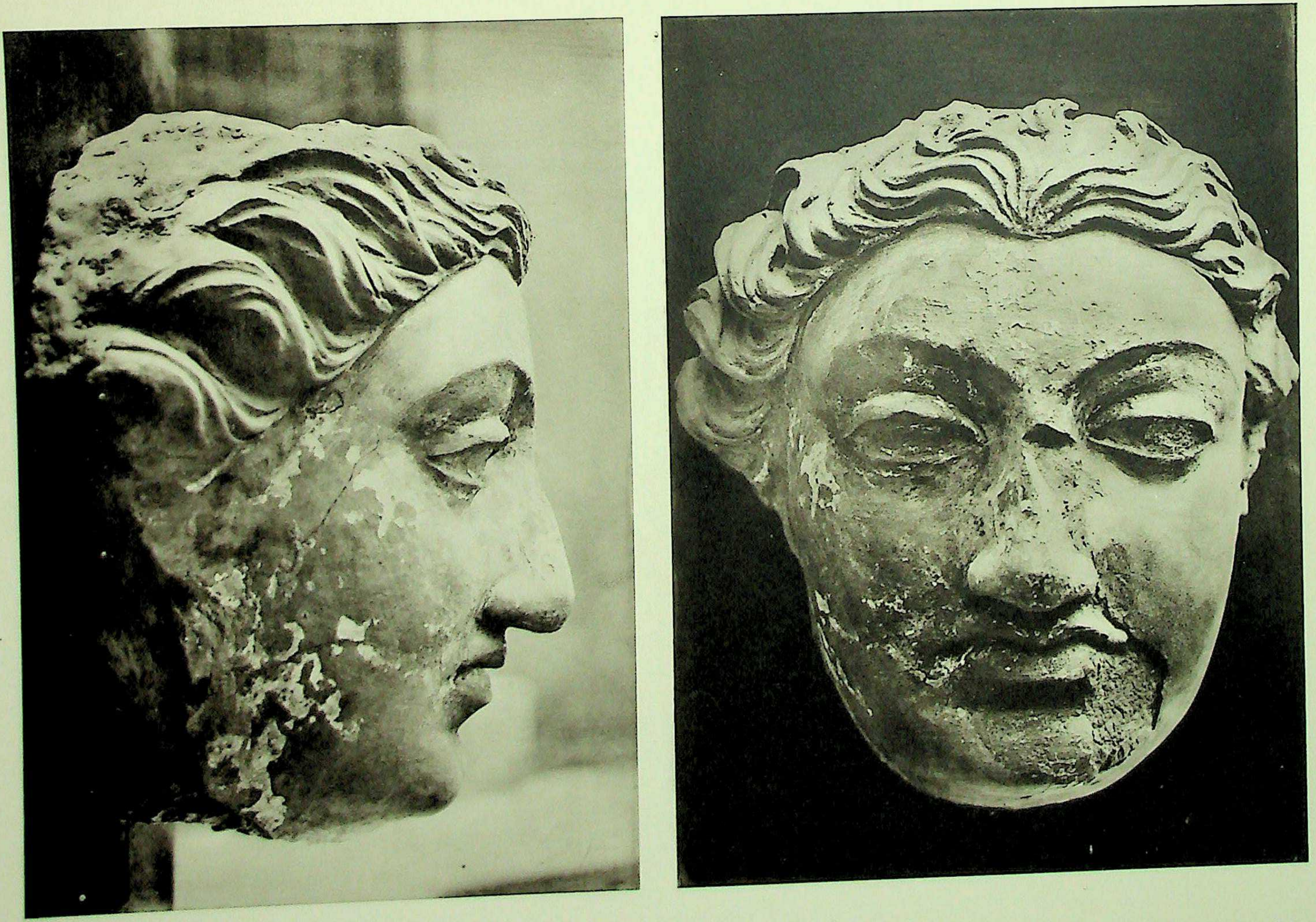
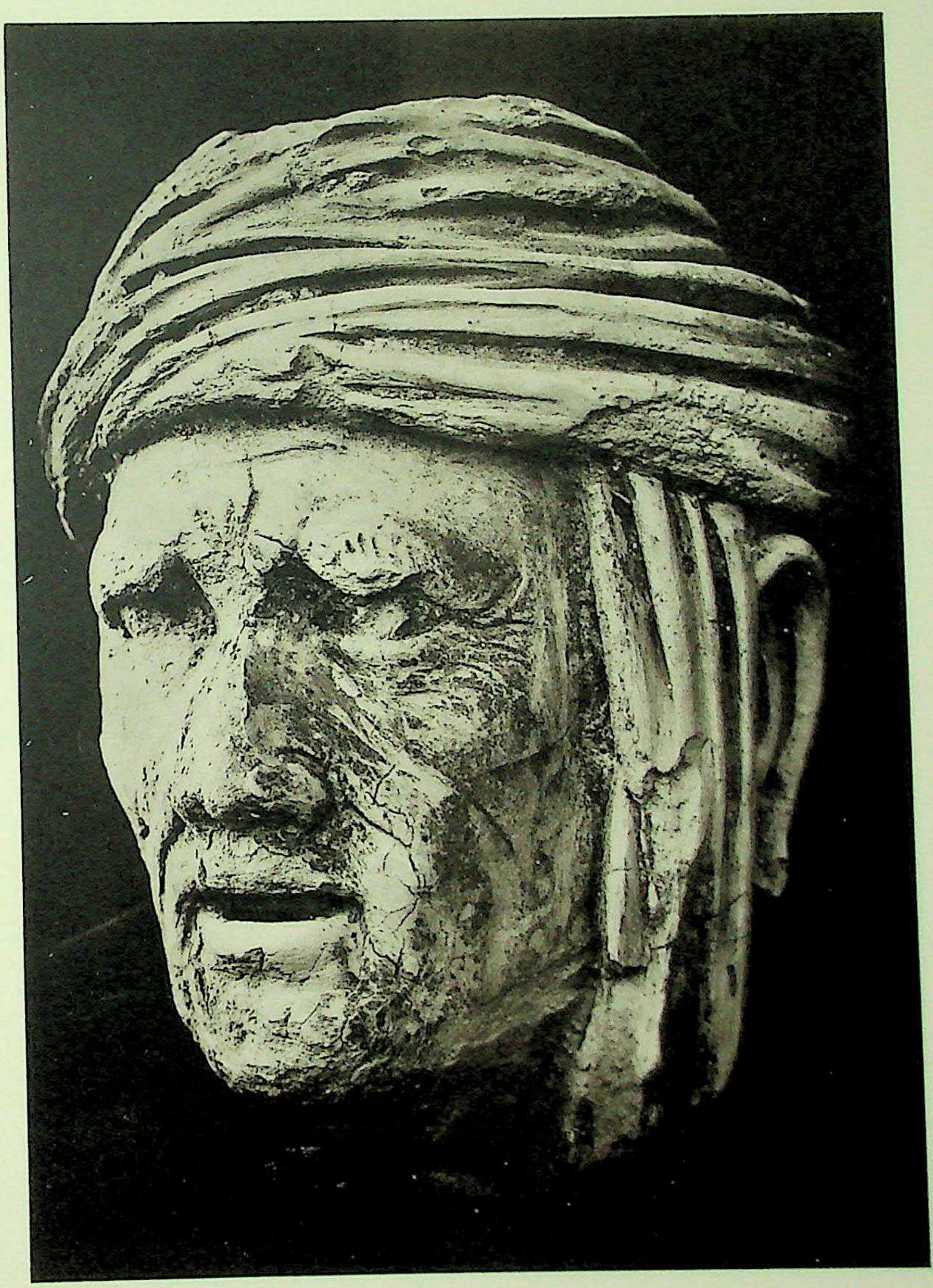
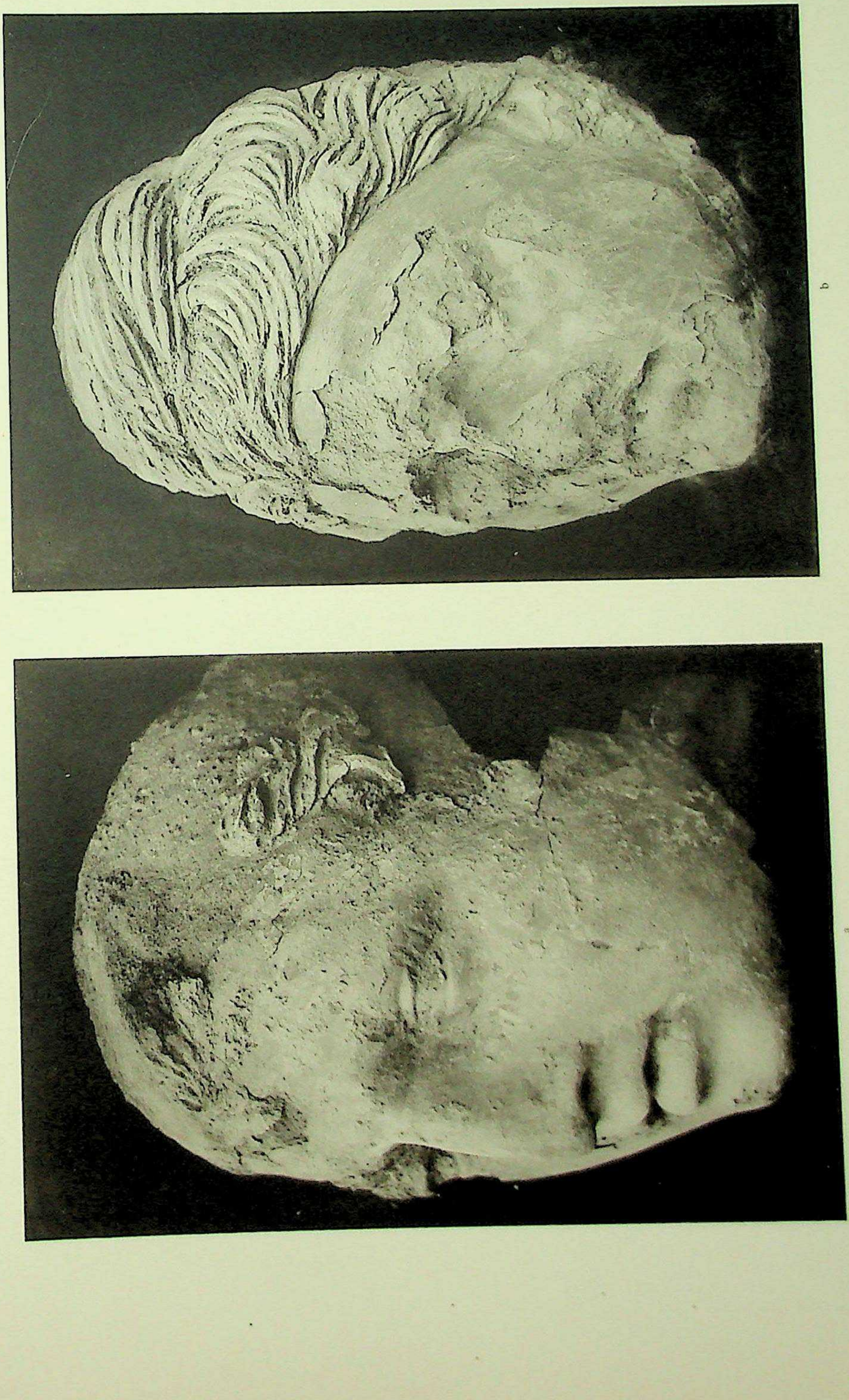
Scènes en haut et bas-relief de la vie de Buddha.



Tête de donateur, profil et face.



Tête de Donateur.



a

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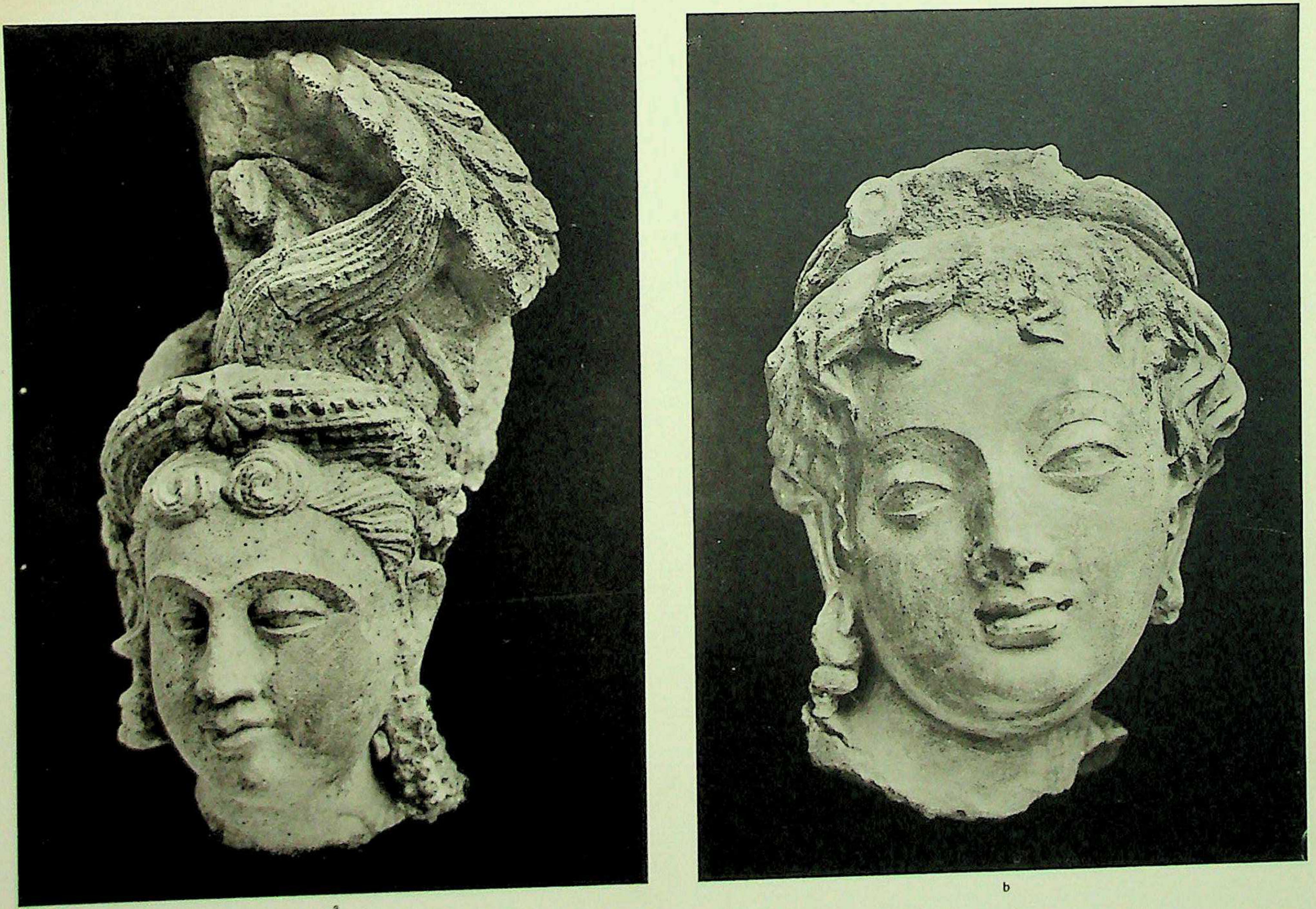
Têtes de donateurs.


a

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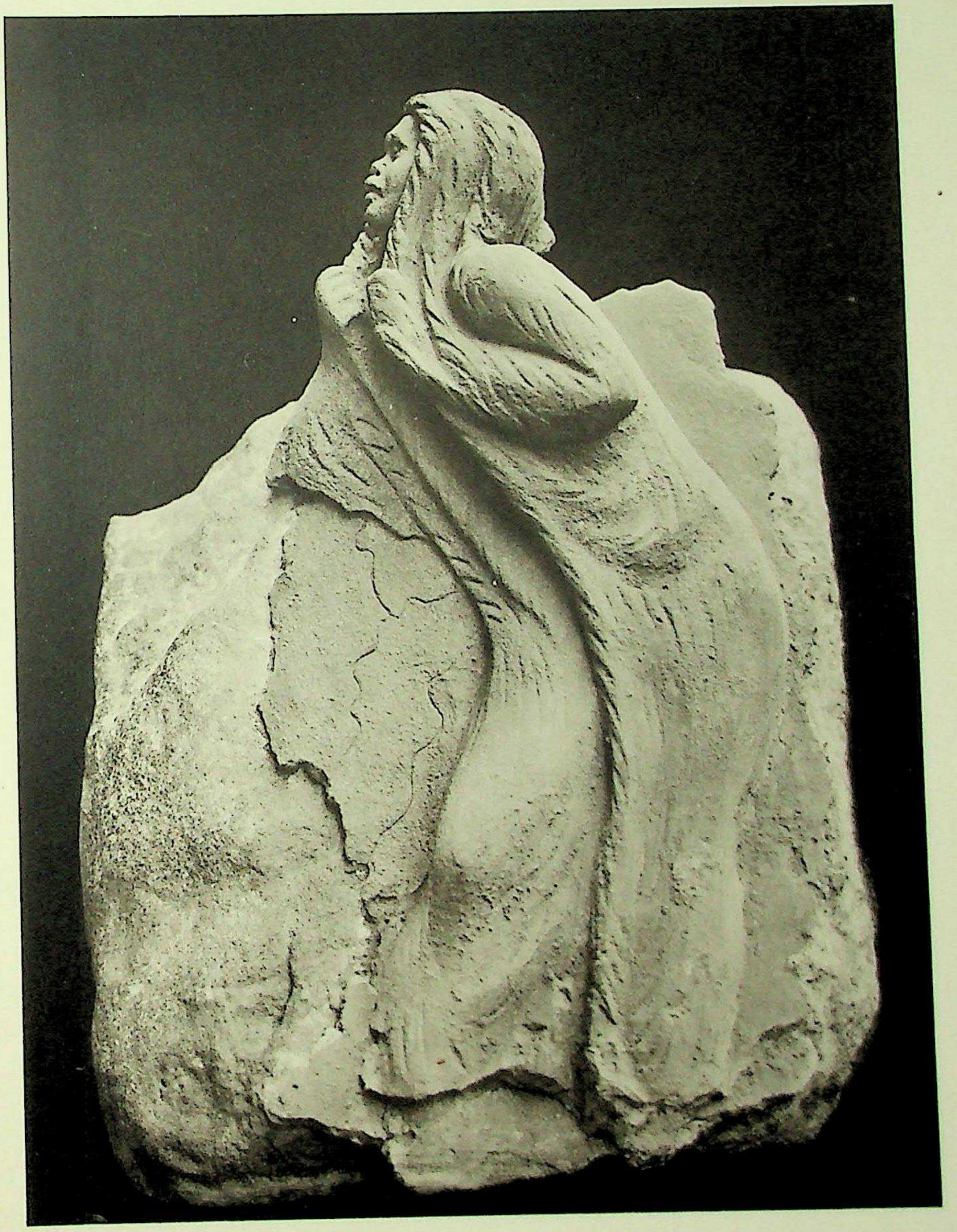
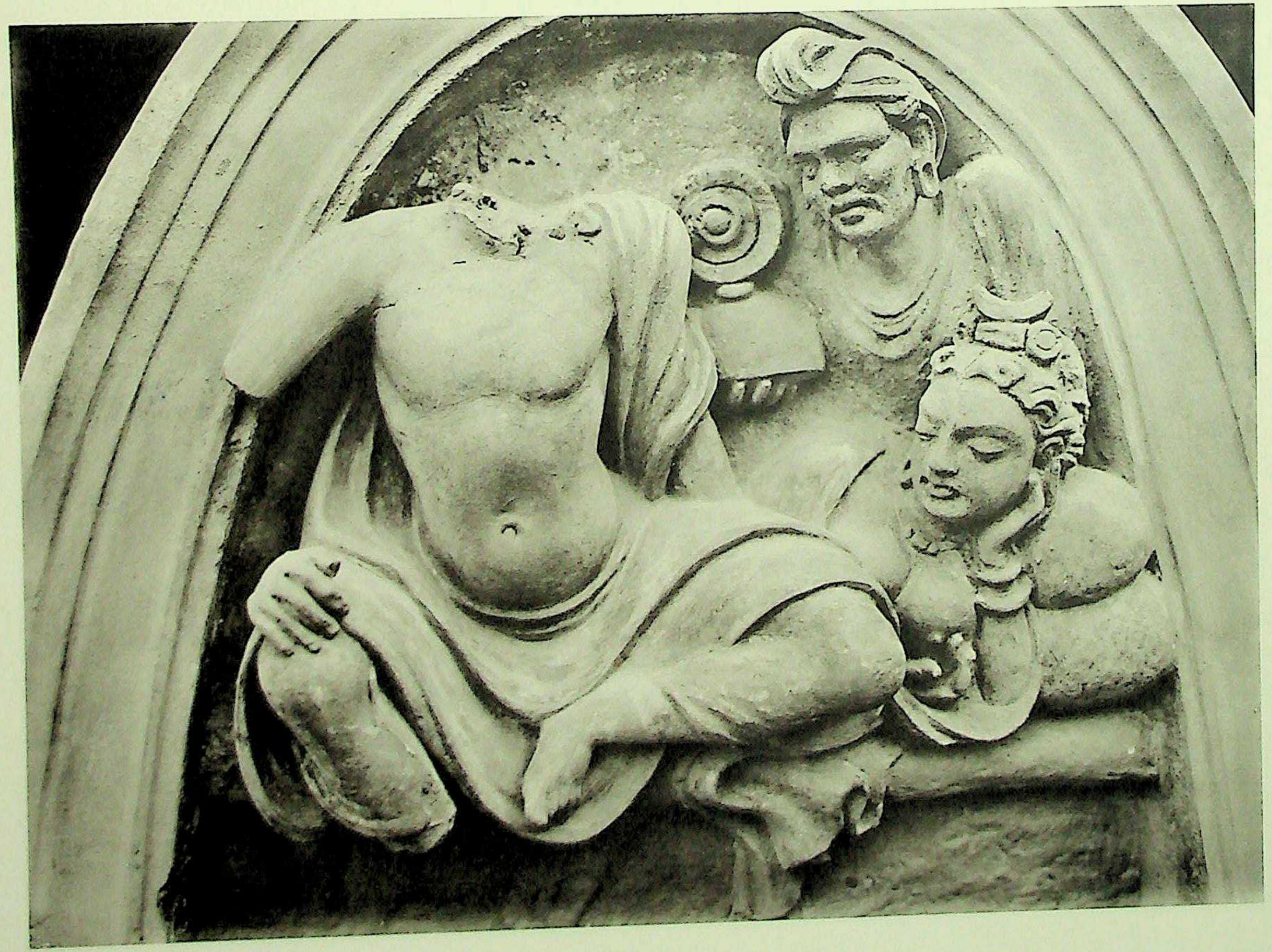
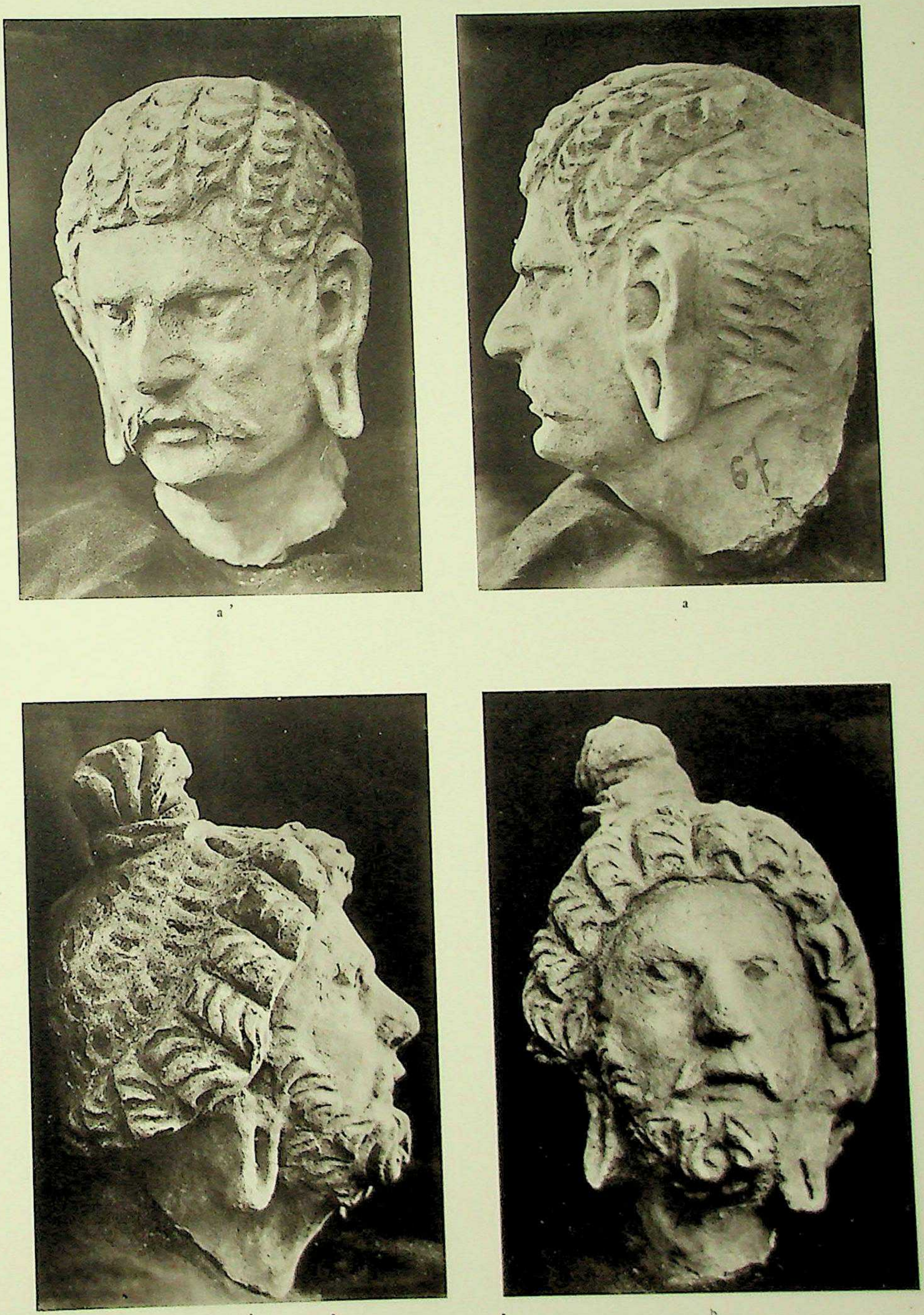
Têtes de donatrices.



Personnage (Démon ?) couvert d'une fourrure.



Les préparatifs du grand départ.



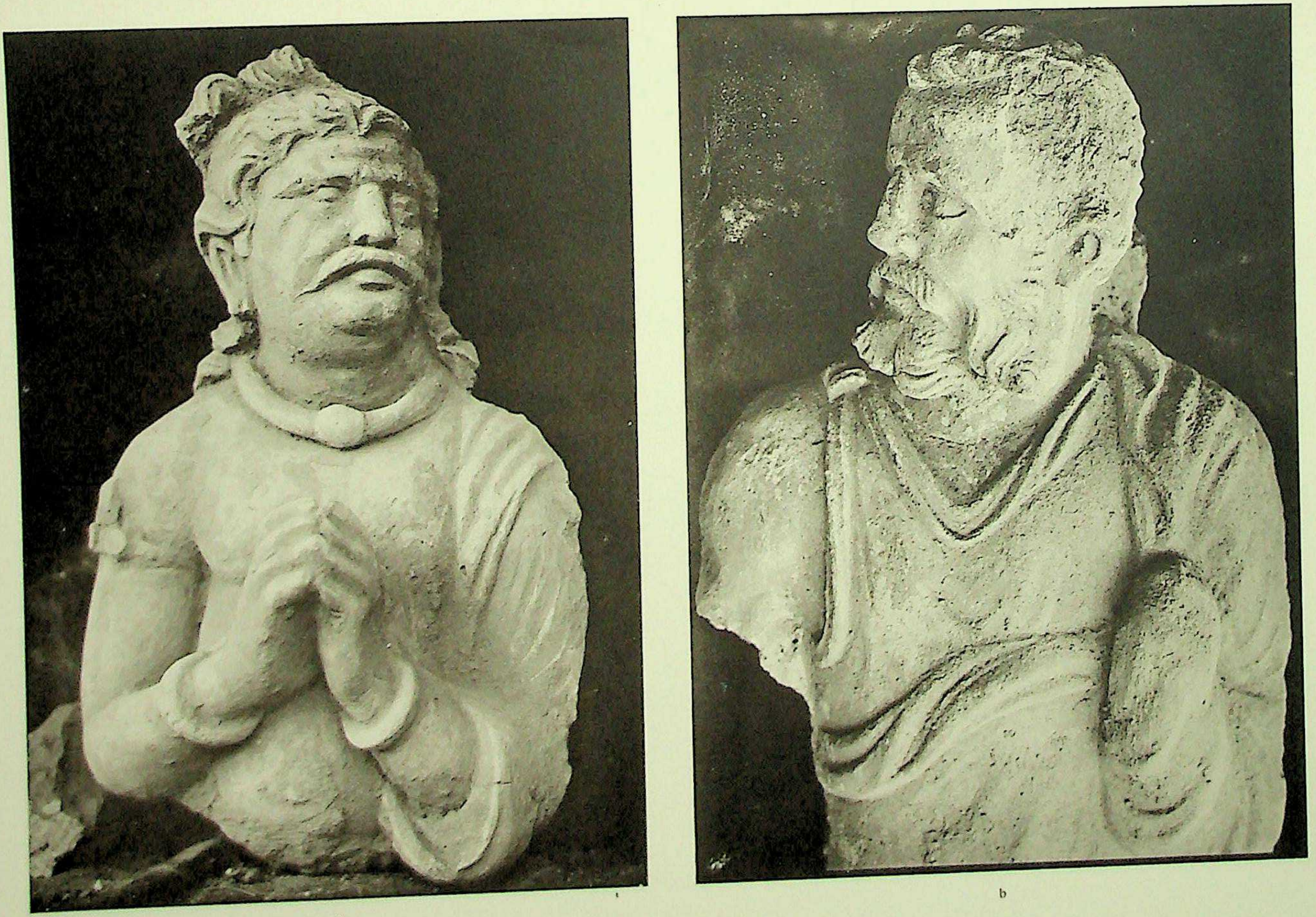
a'

a

b'

b

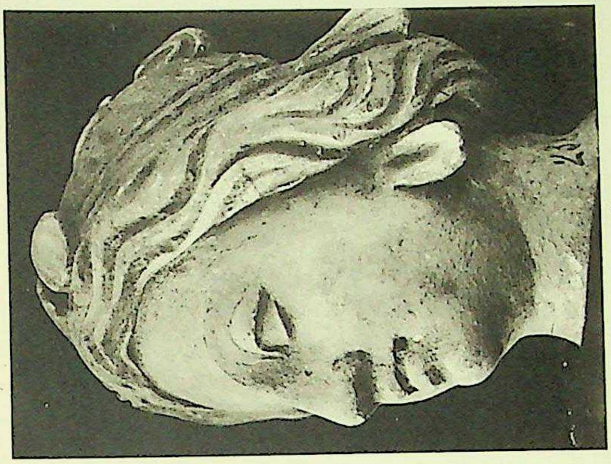
Barbare Gaulois (?) a, a' et Brahmane b, b'.



a

b

Barbares.



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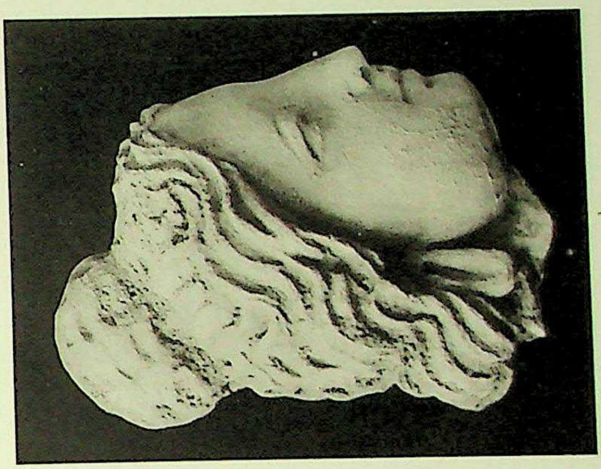
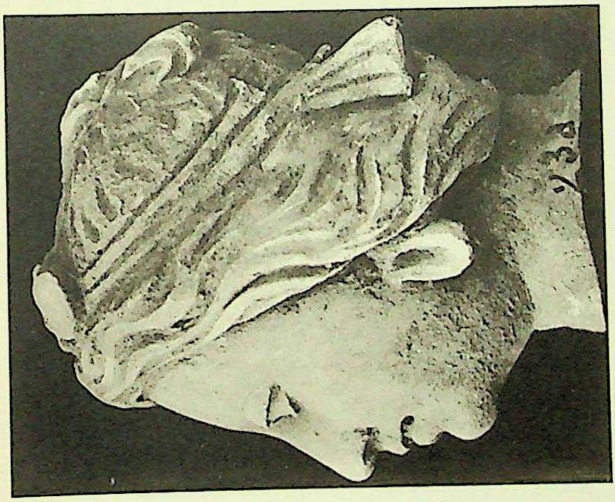


c'



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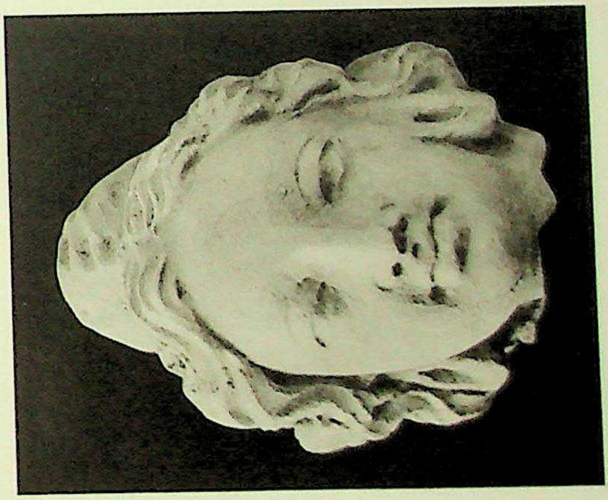

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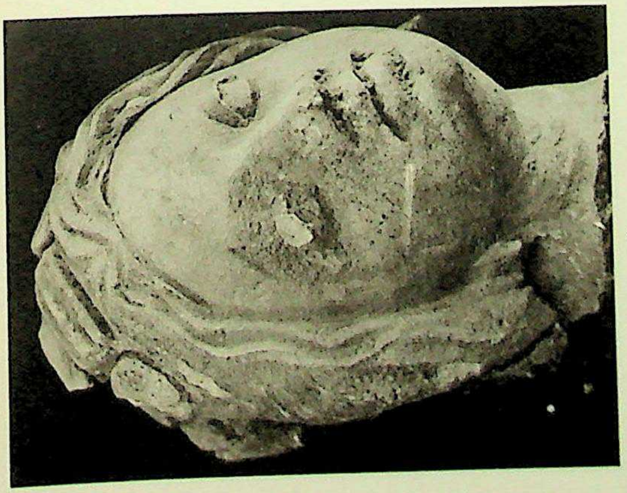

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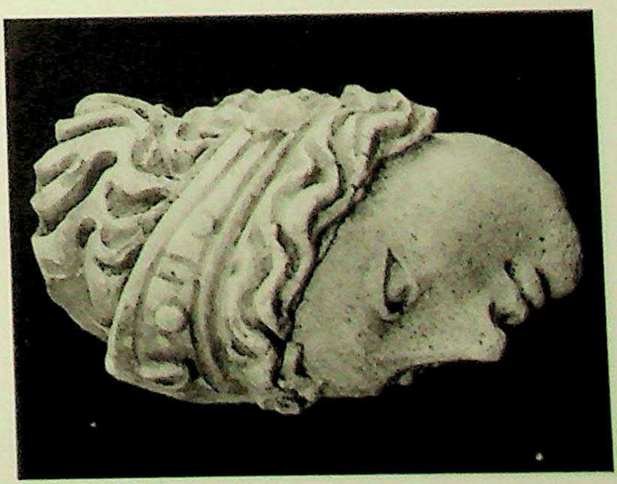

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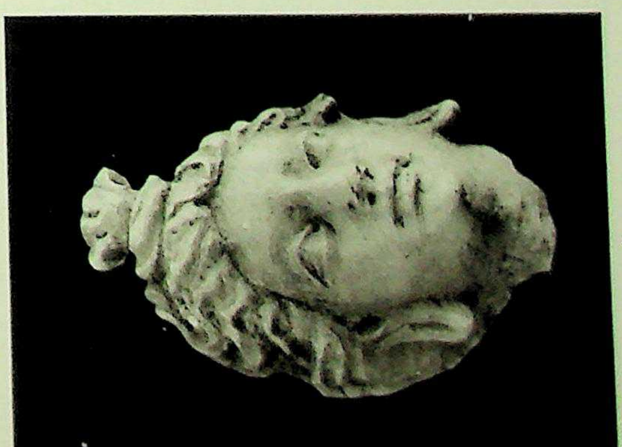
Personnages divers.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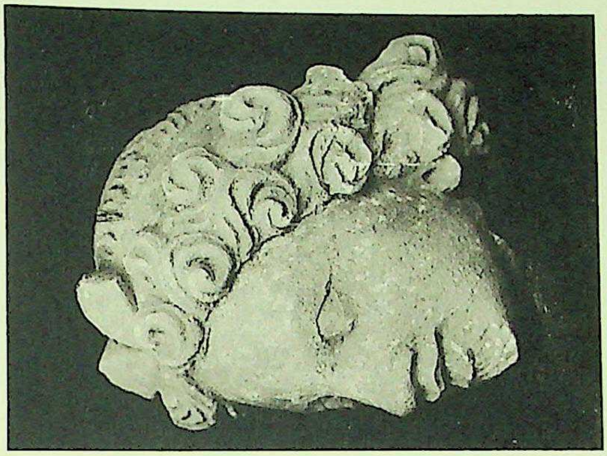
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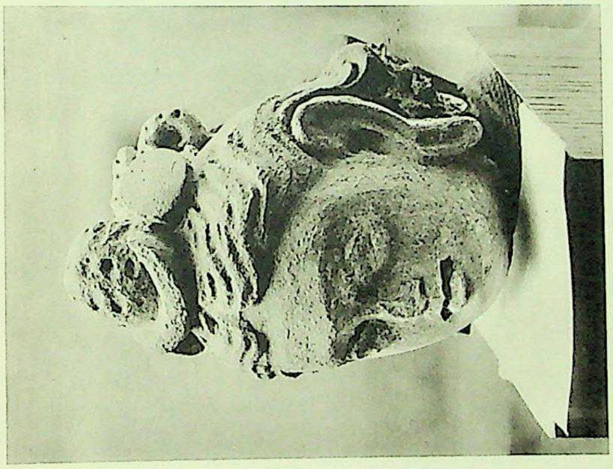
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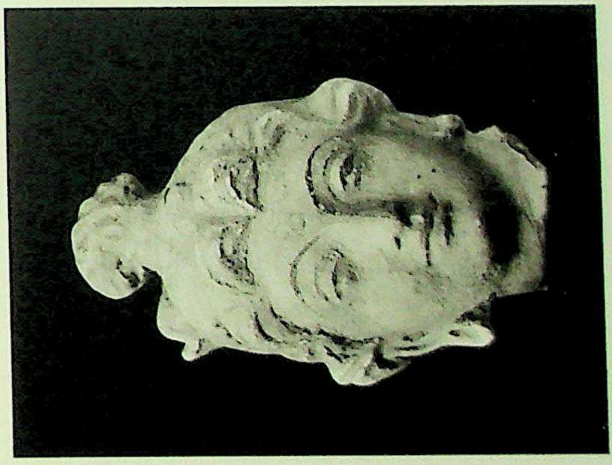
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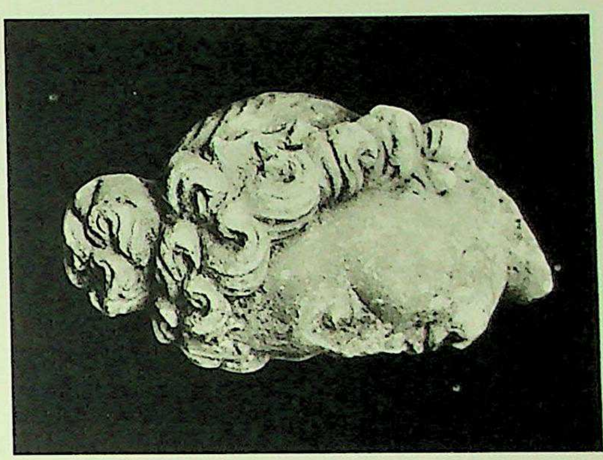
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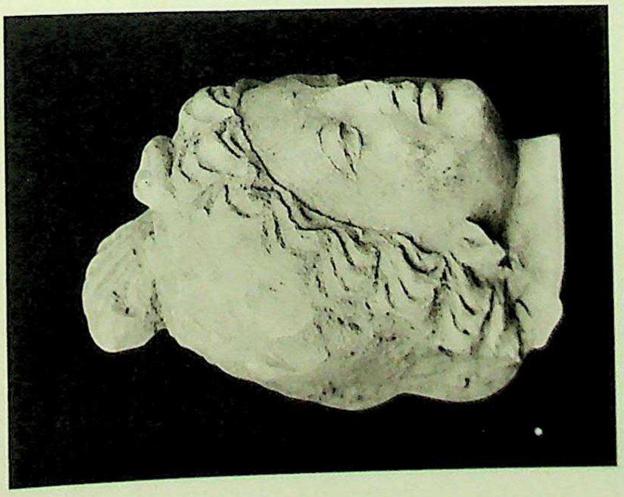
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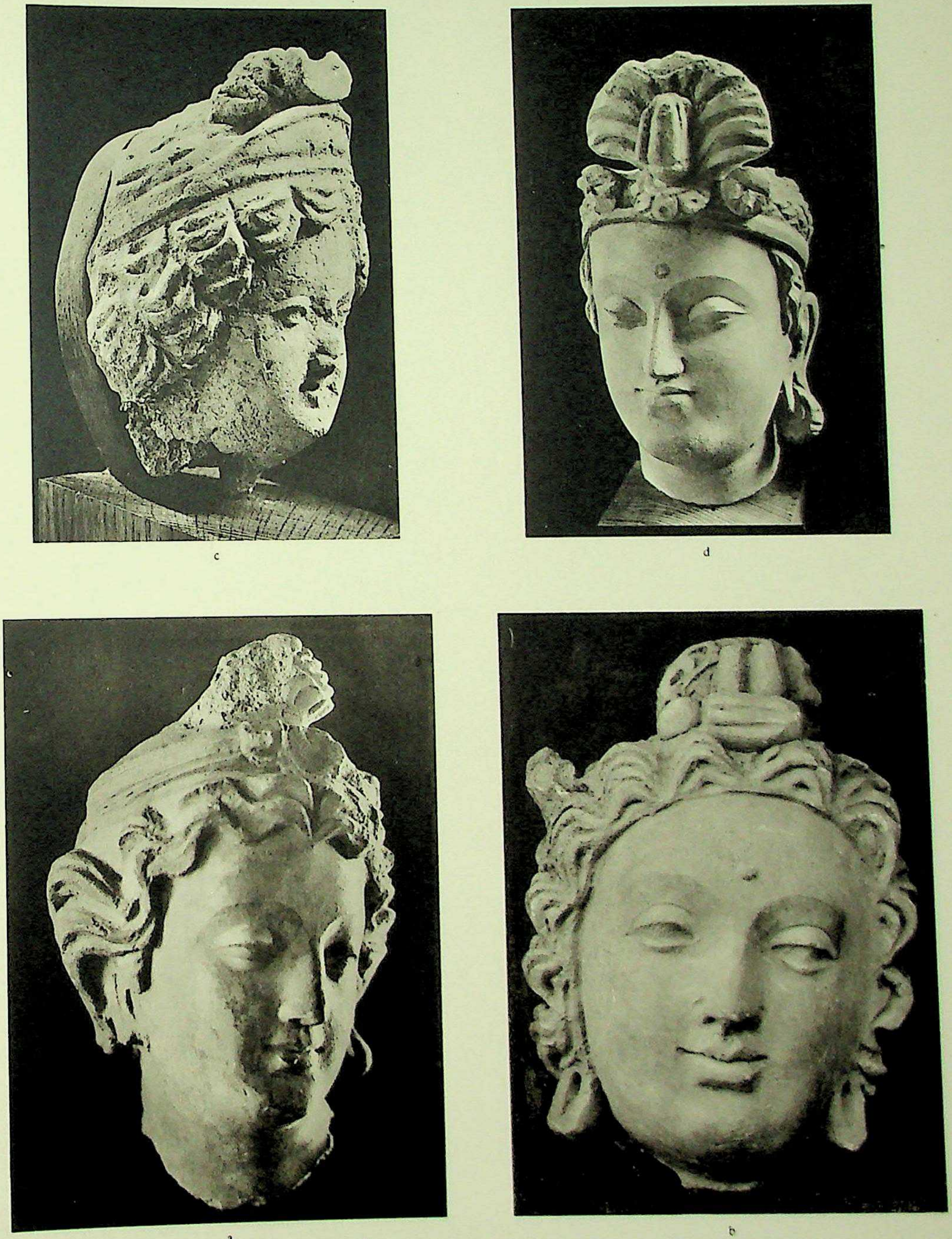
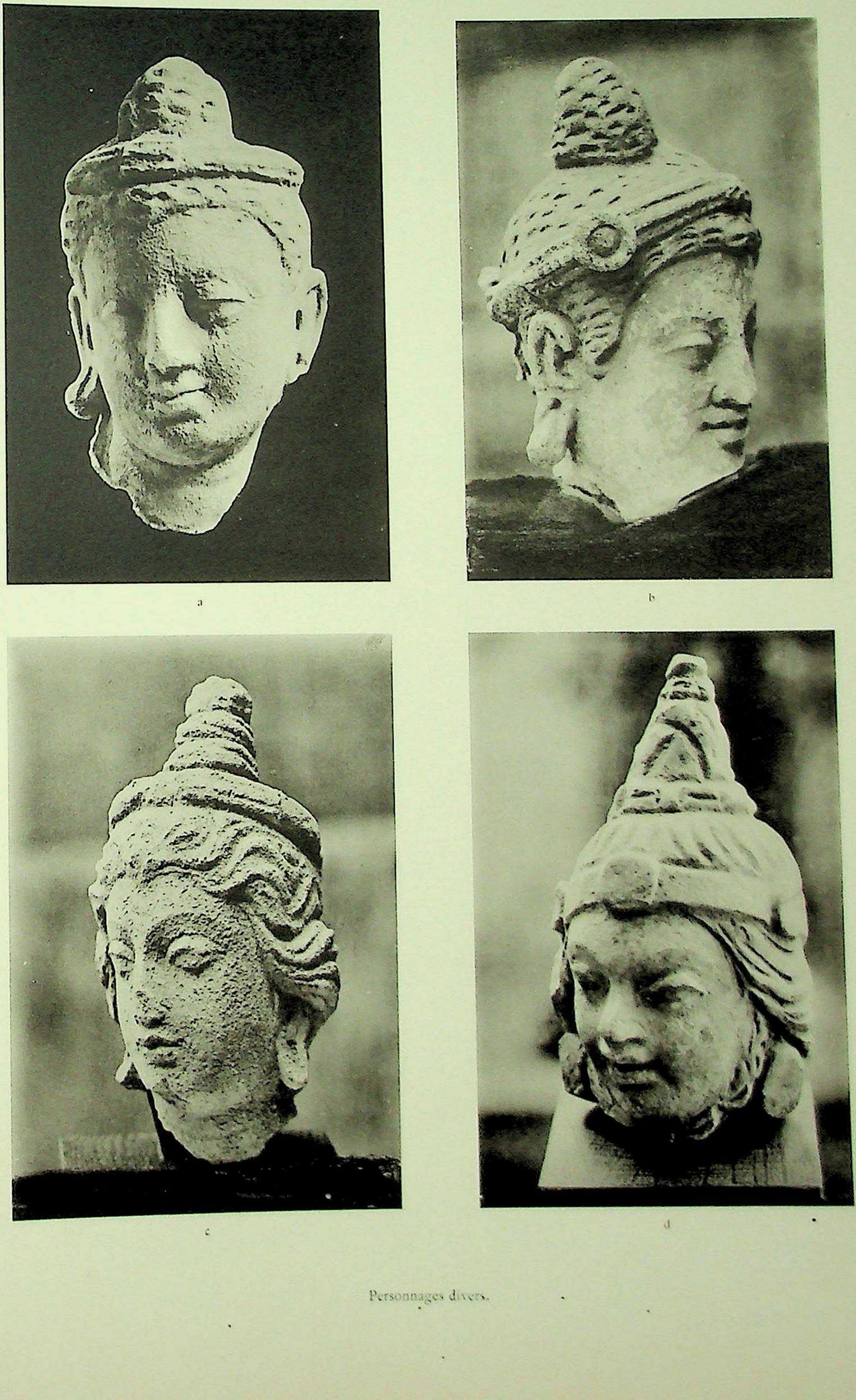
Têtes diverses.



c d

a b

Bodhisattvas.



a

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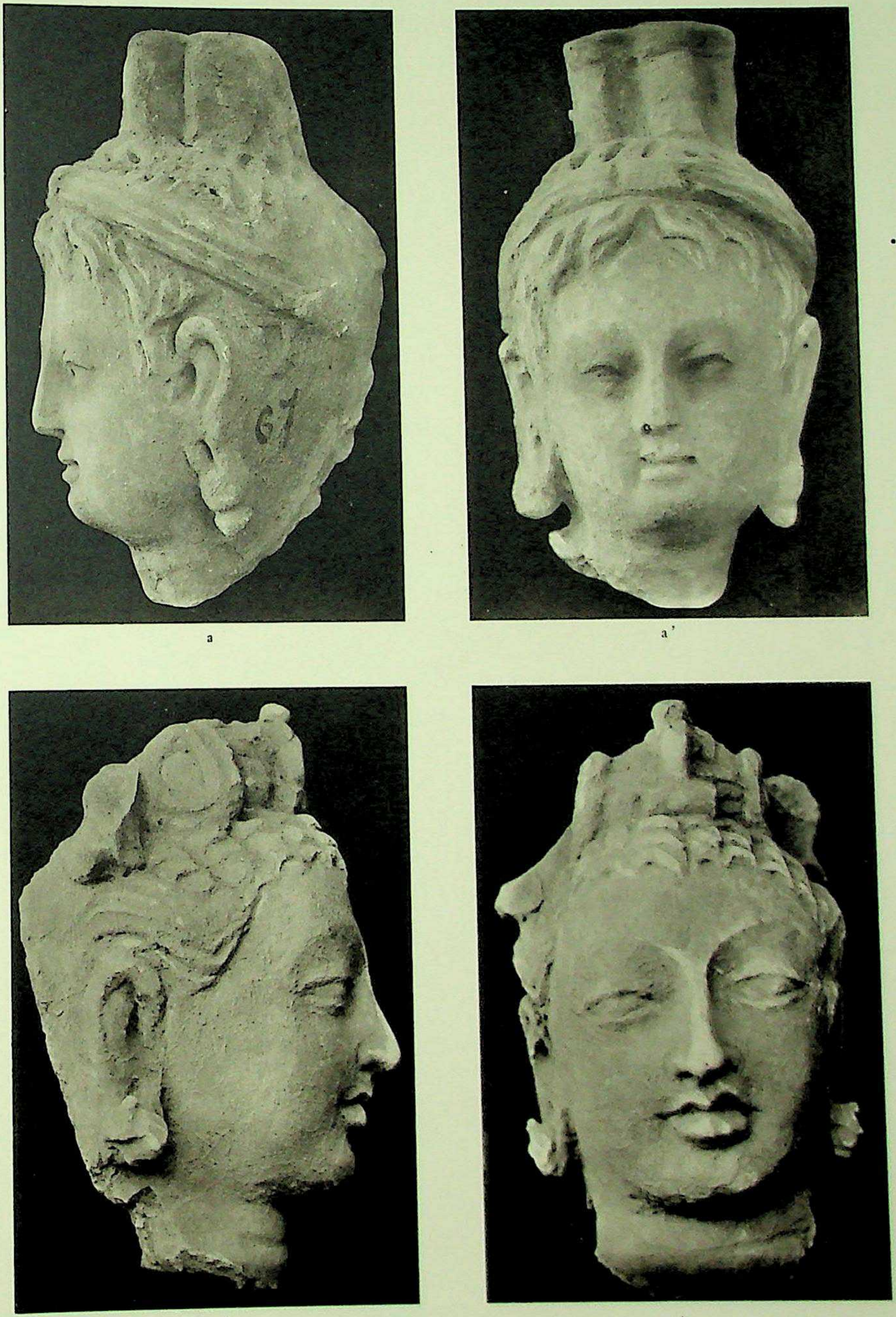
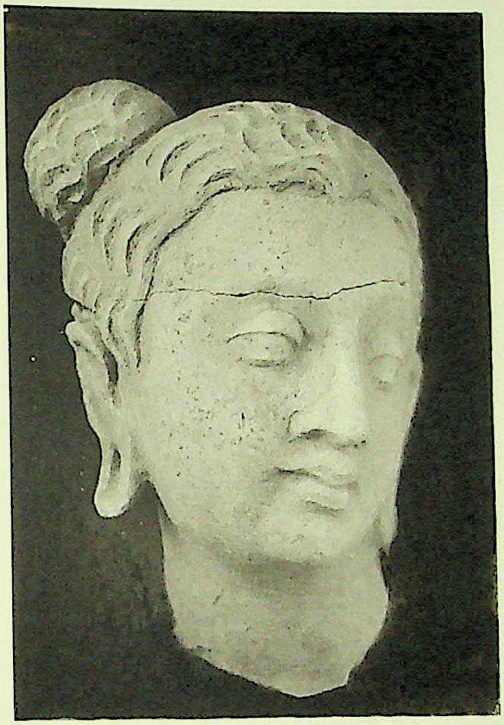
Personnages divers.



a a'

b' b

Divinités, faces et profils.



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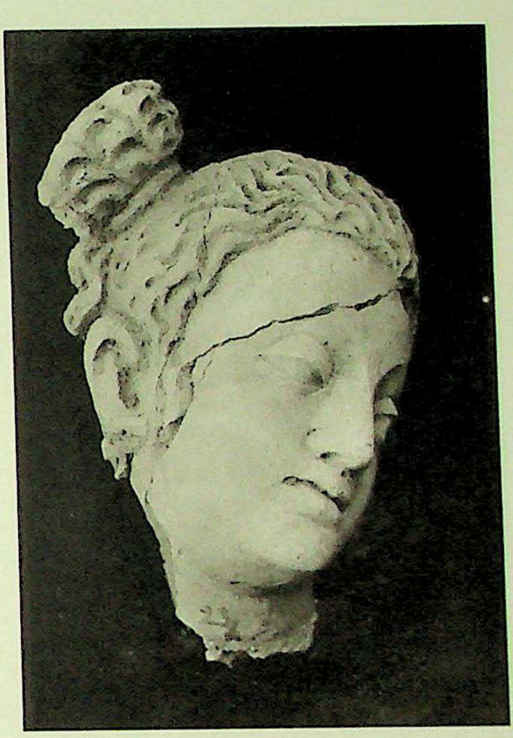

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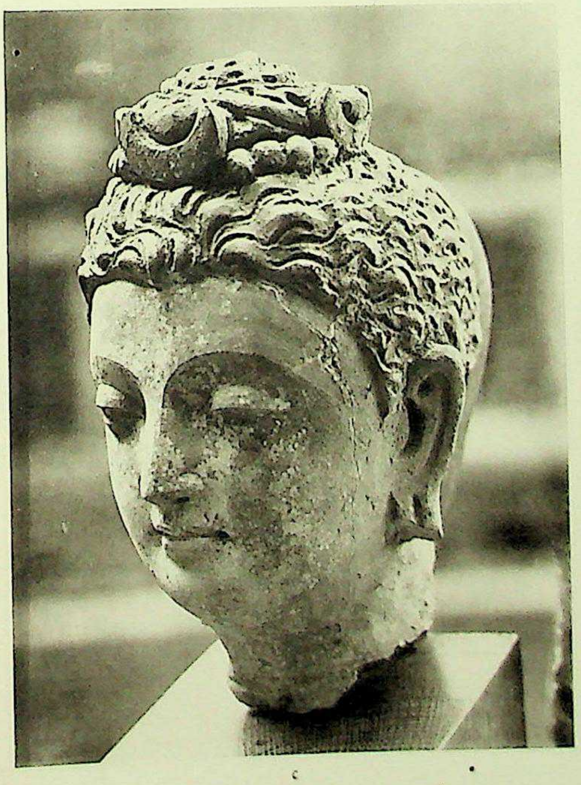

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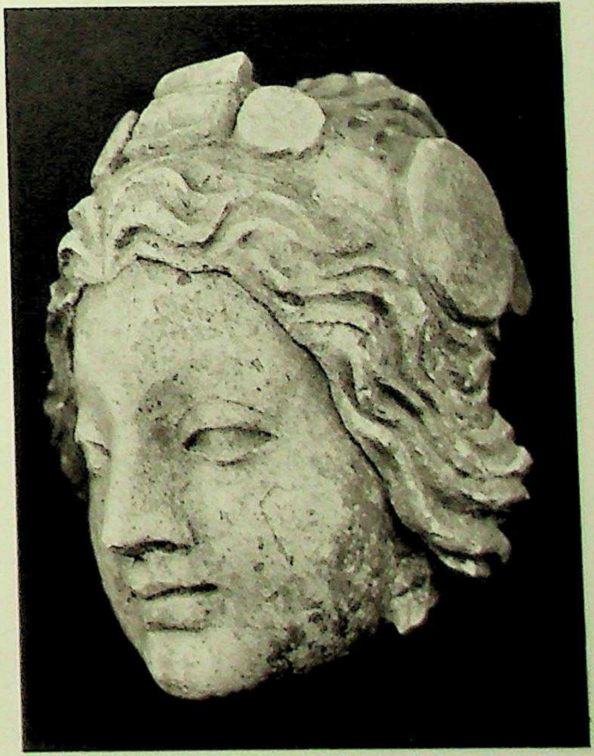

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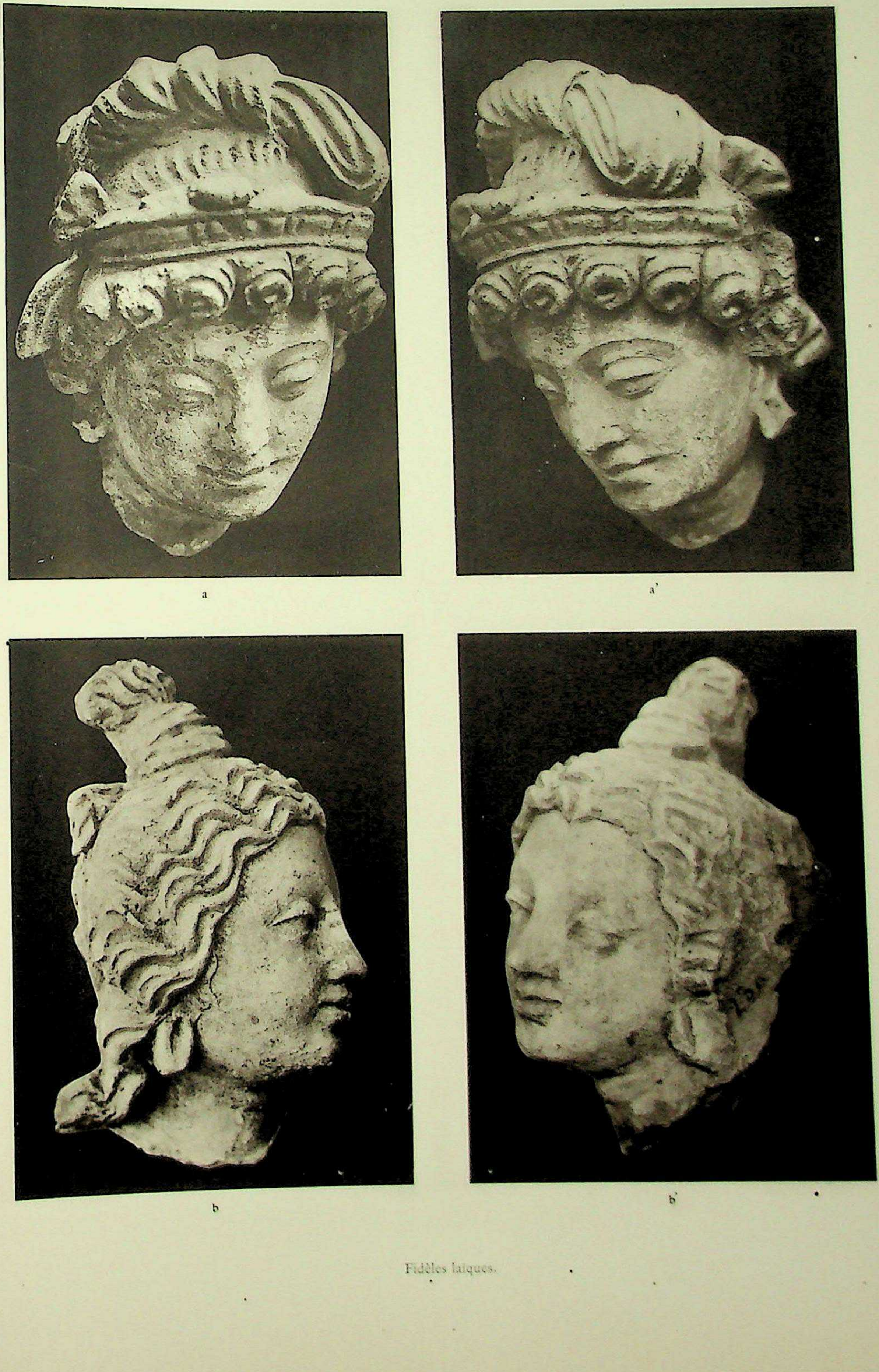
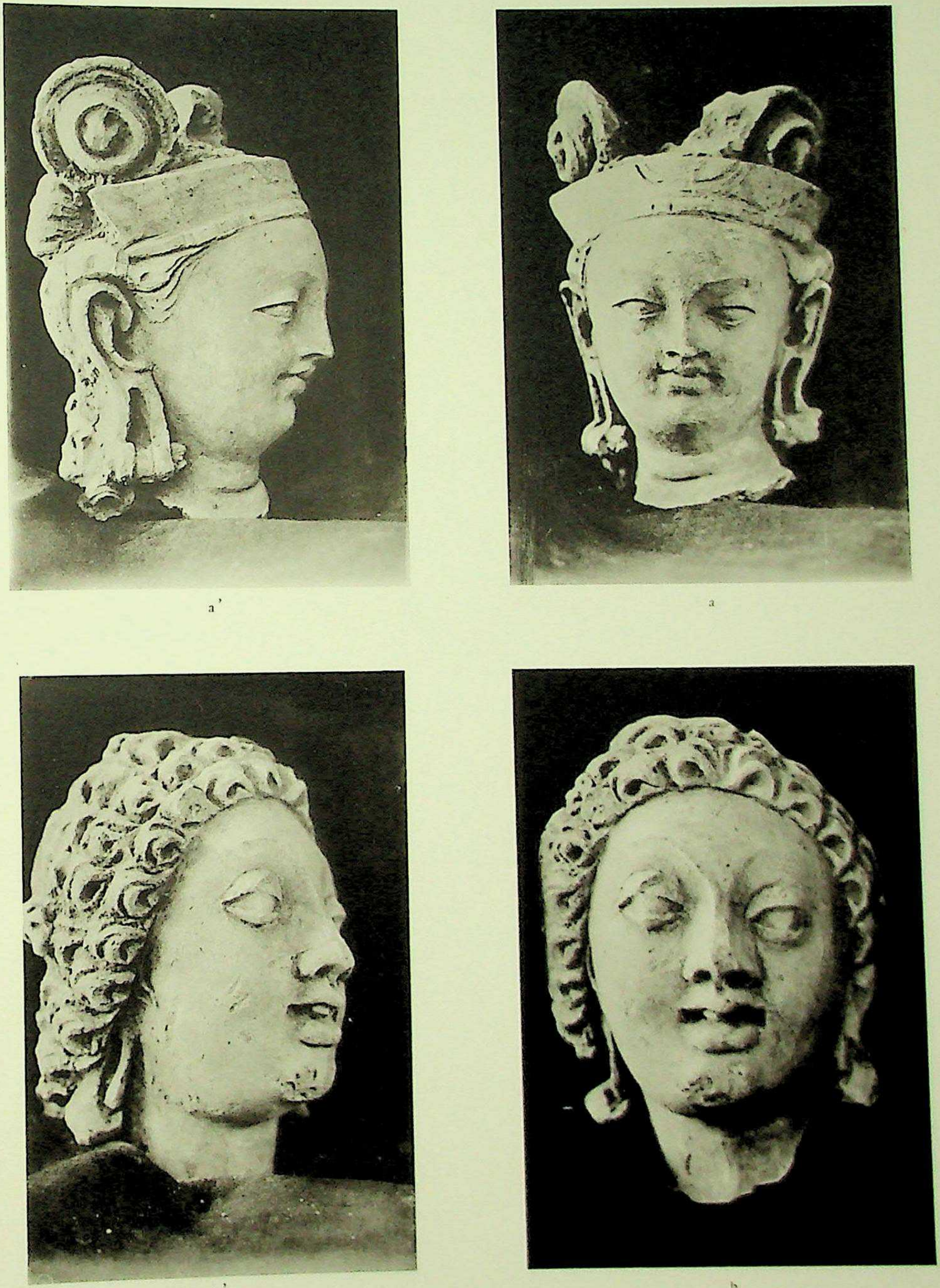
Têtes diverses.



a a'

b b'

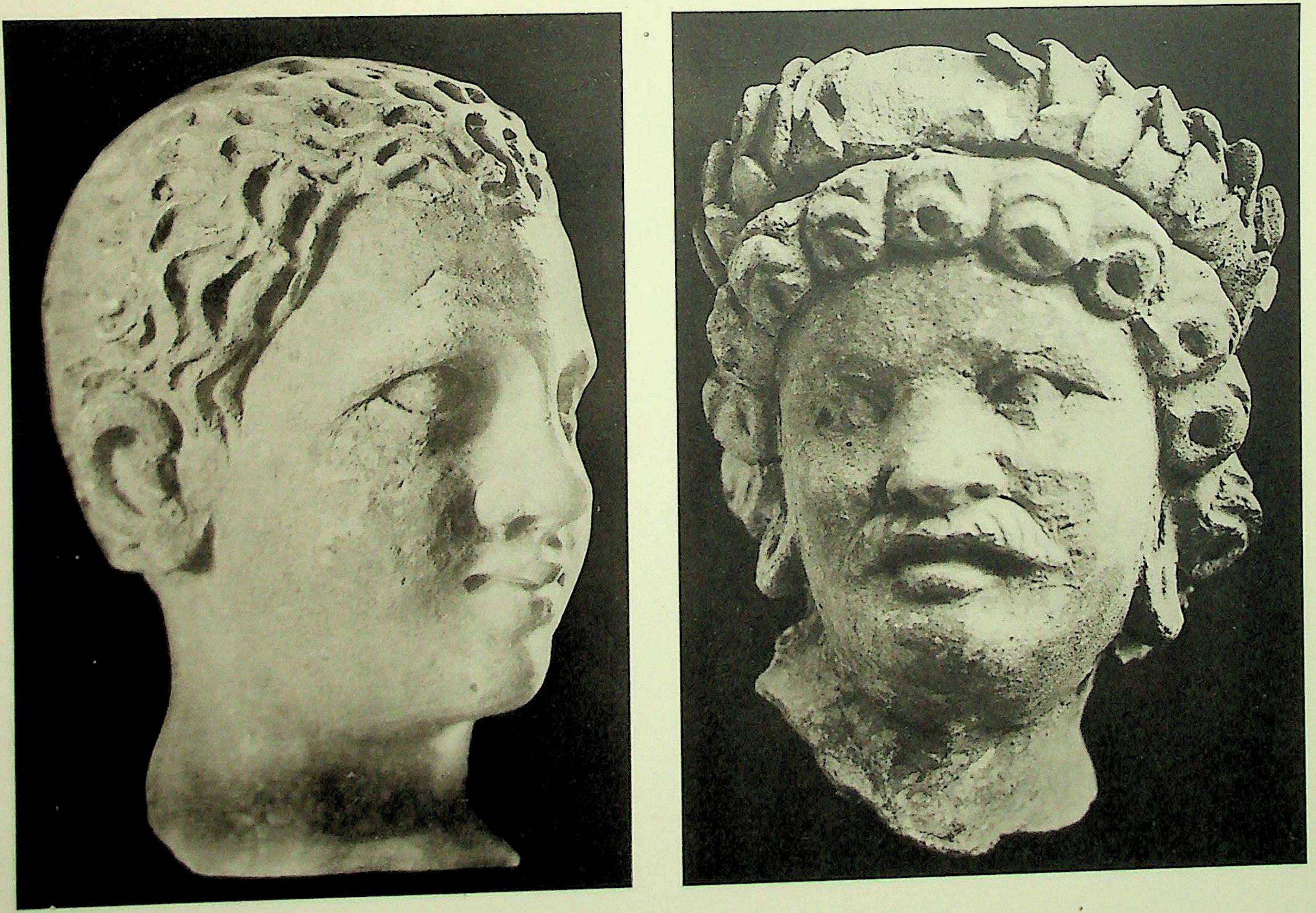
Fidèles laïques.



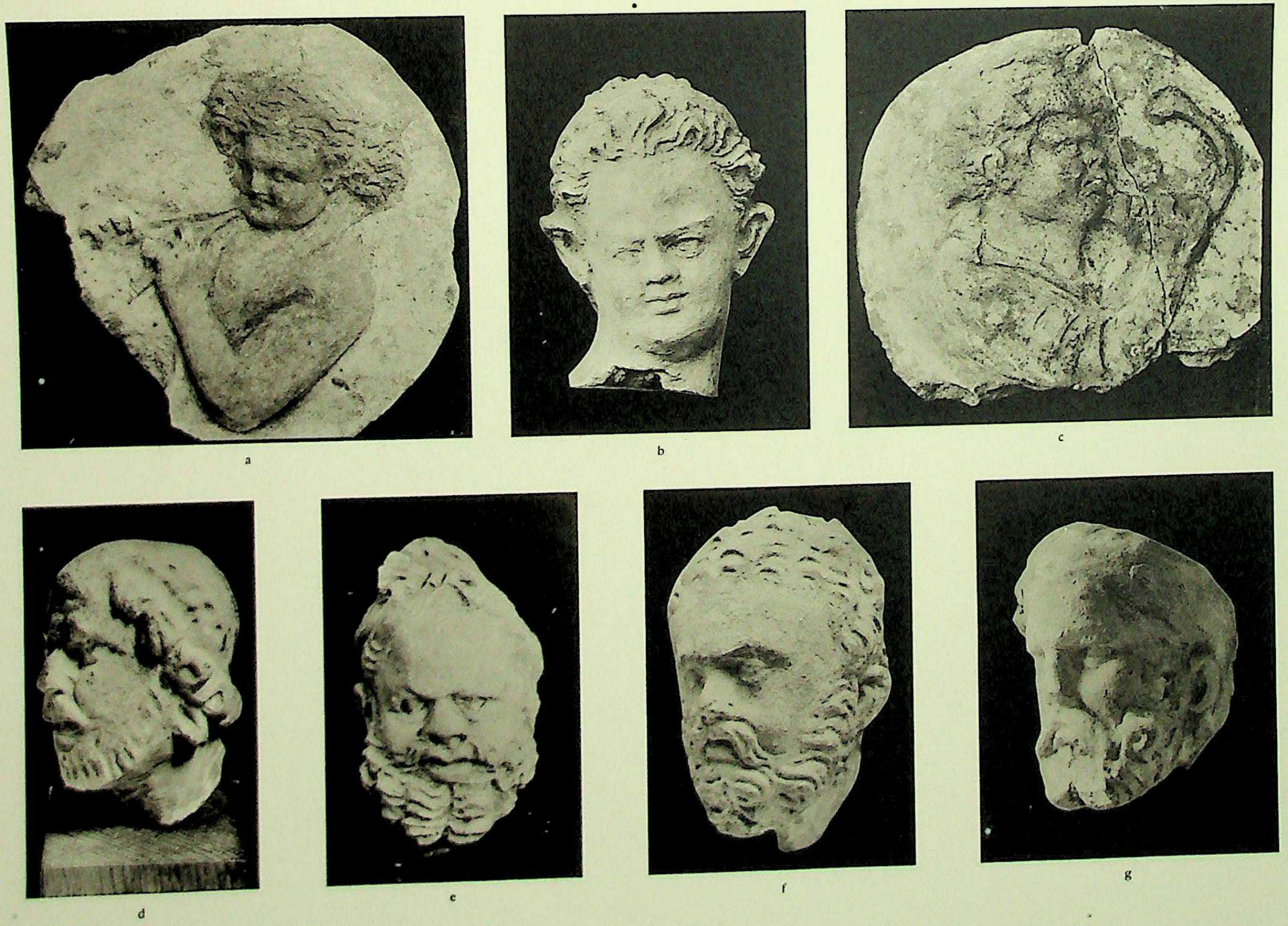
a' a

b' b

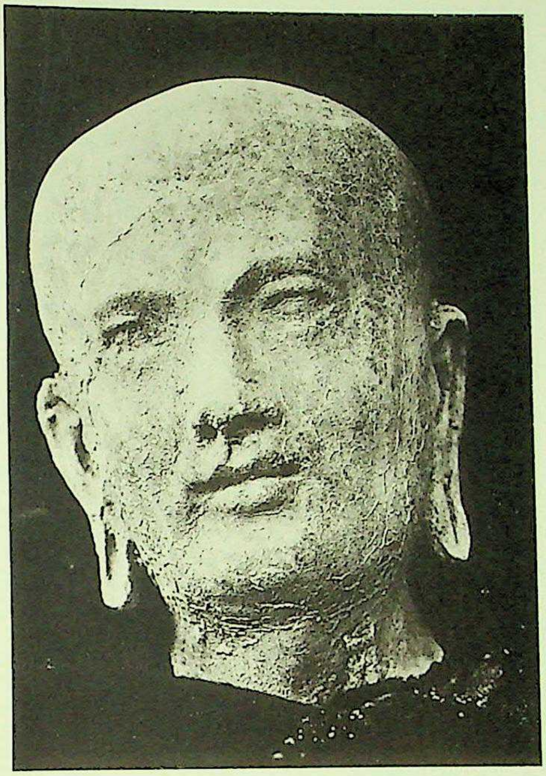
Têtes diverses.



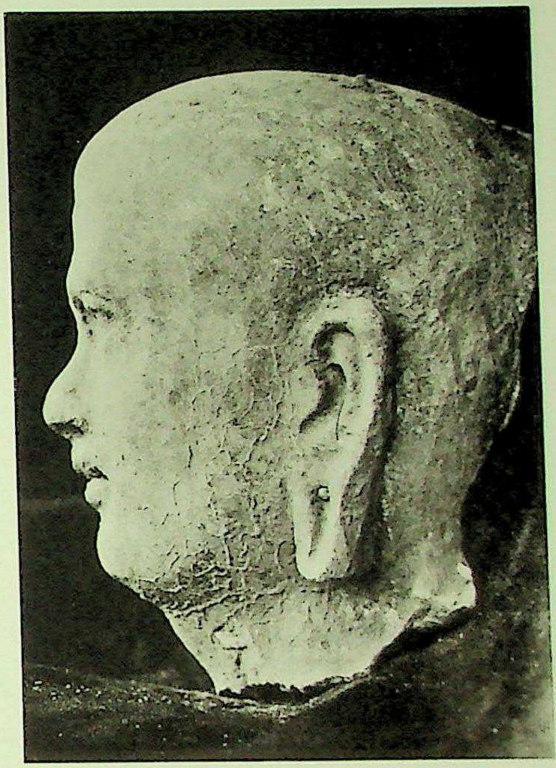
Tête de jeune homme et têtes laurée de barbare.



Médaillons et têtes helleniques et hellenistiques



a'



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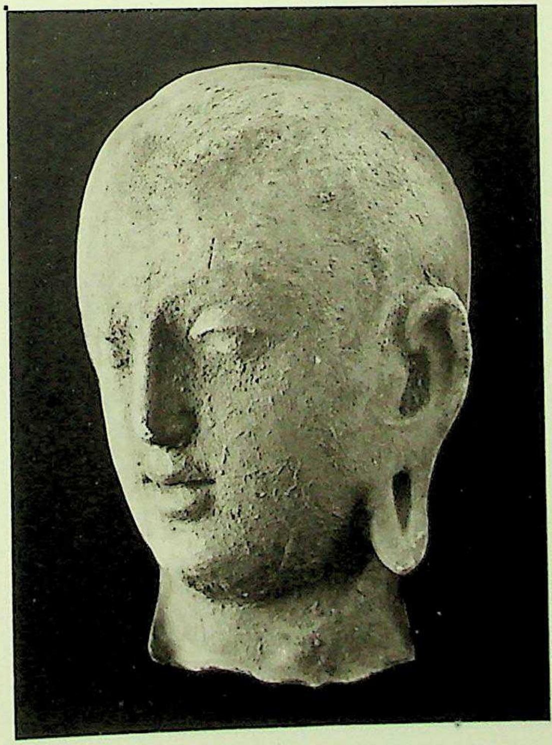

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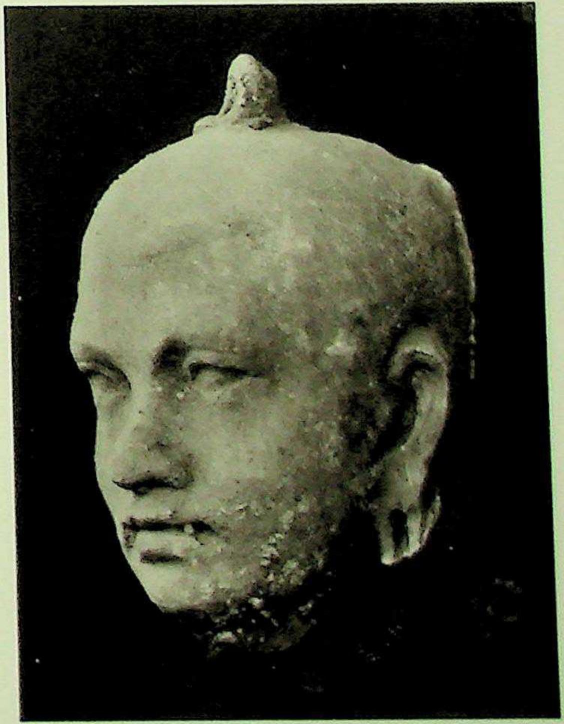
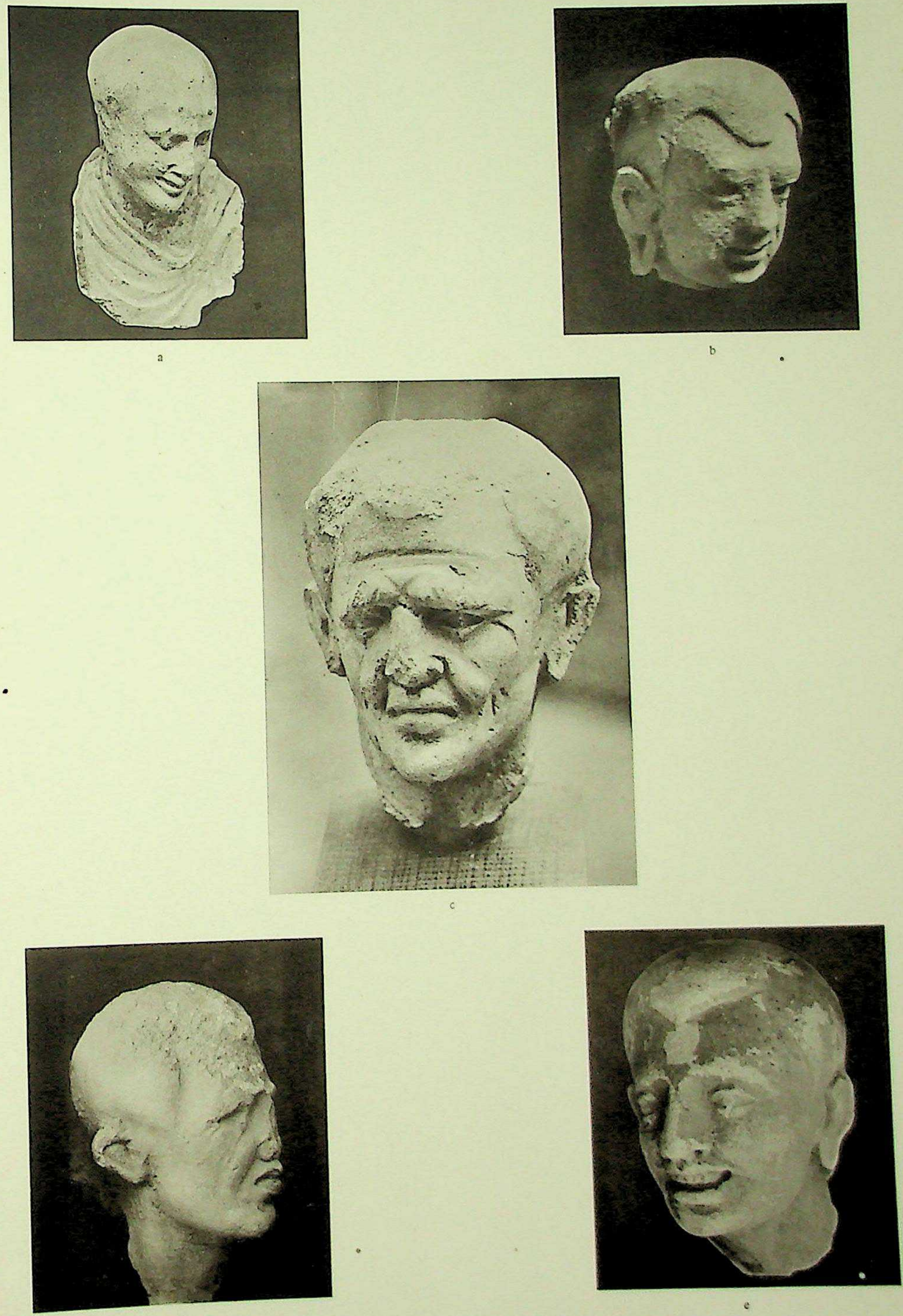


c

Moines et ascète.



a

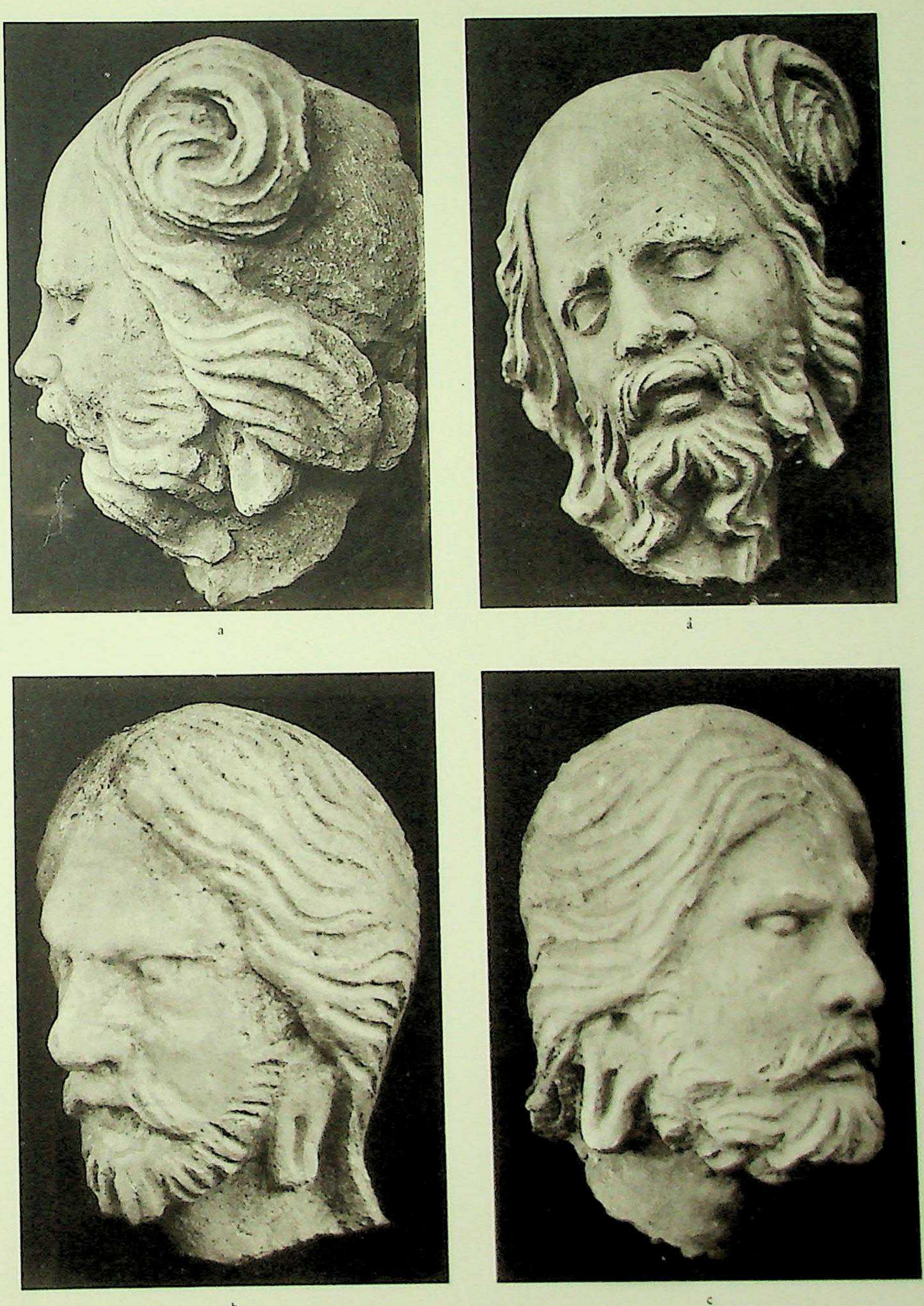
b

c

d

e

Moines.



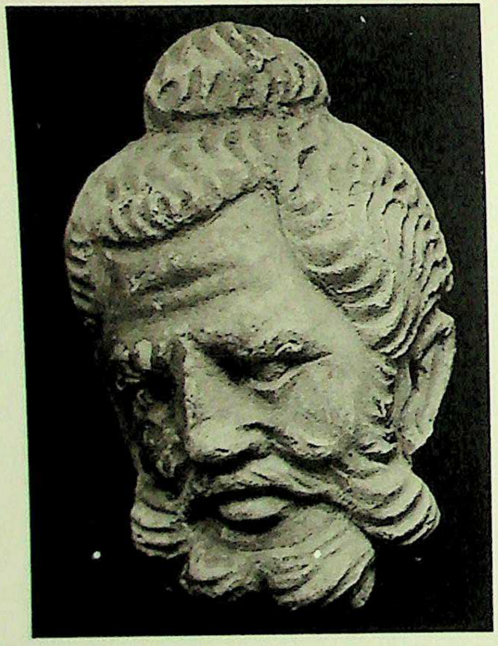
a

a

b

c

Ascètes Brahmaniques.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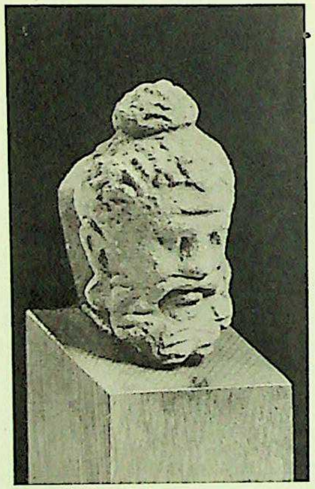
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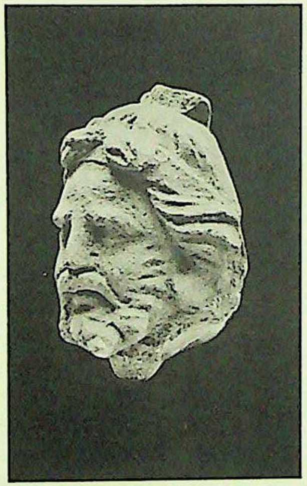
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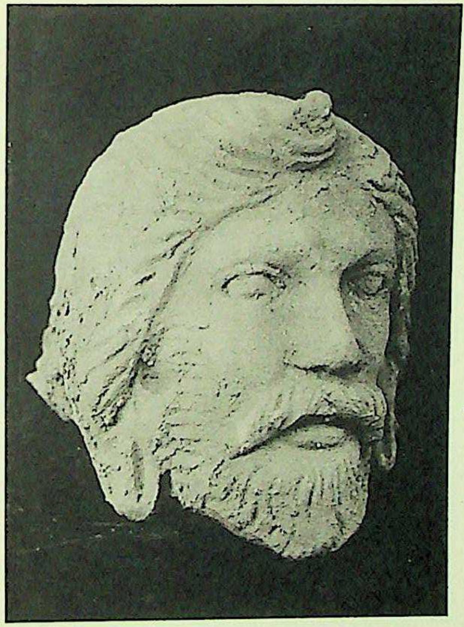
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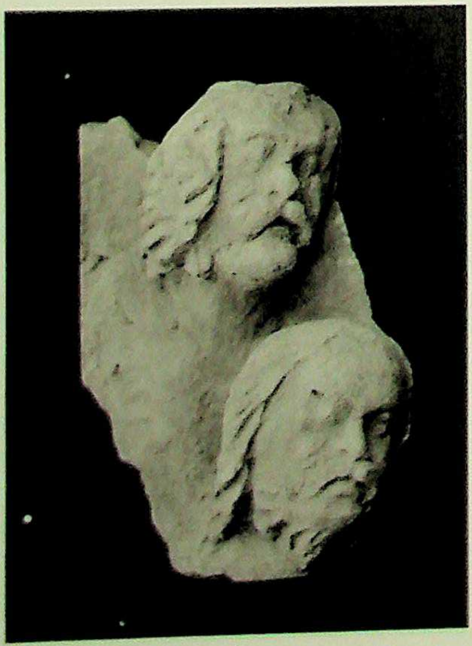
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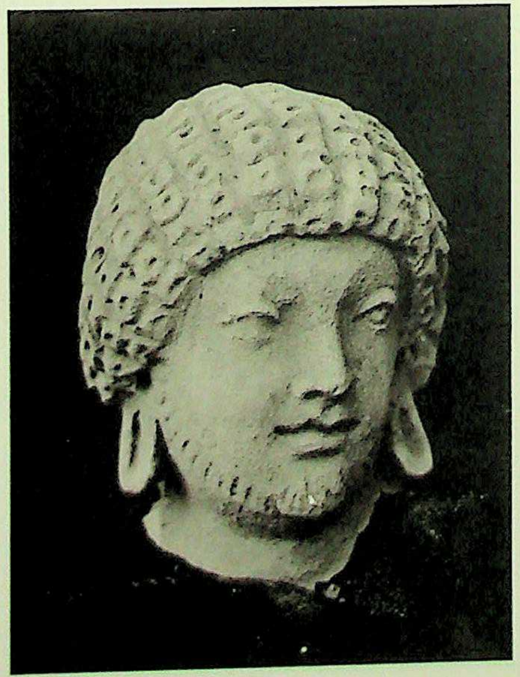
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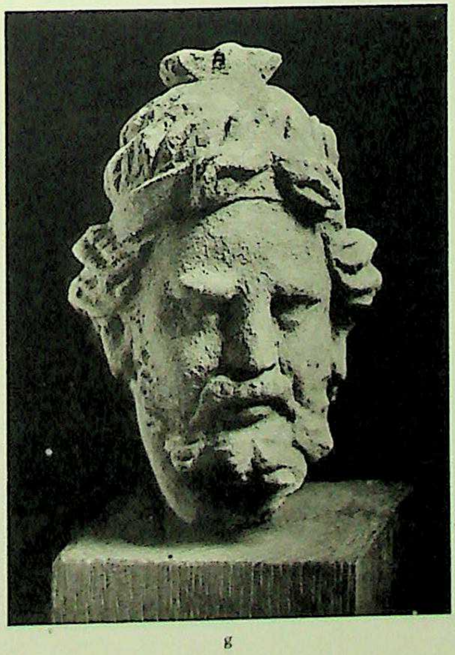
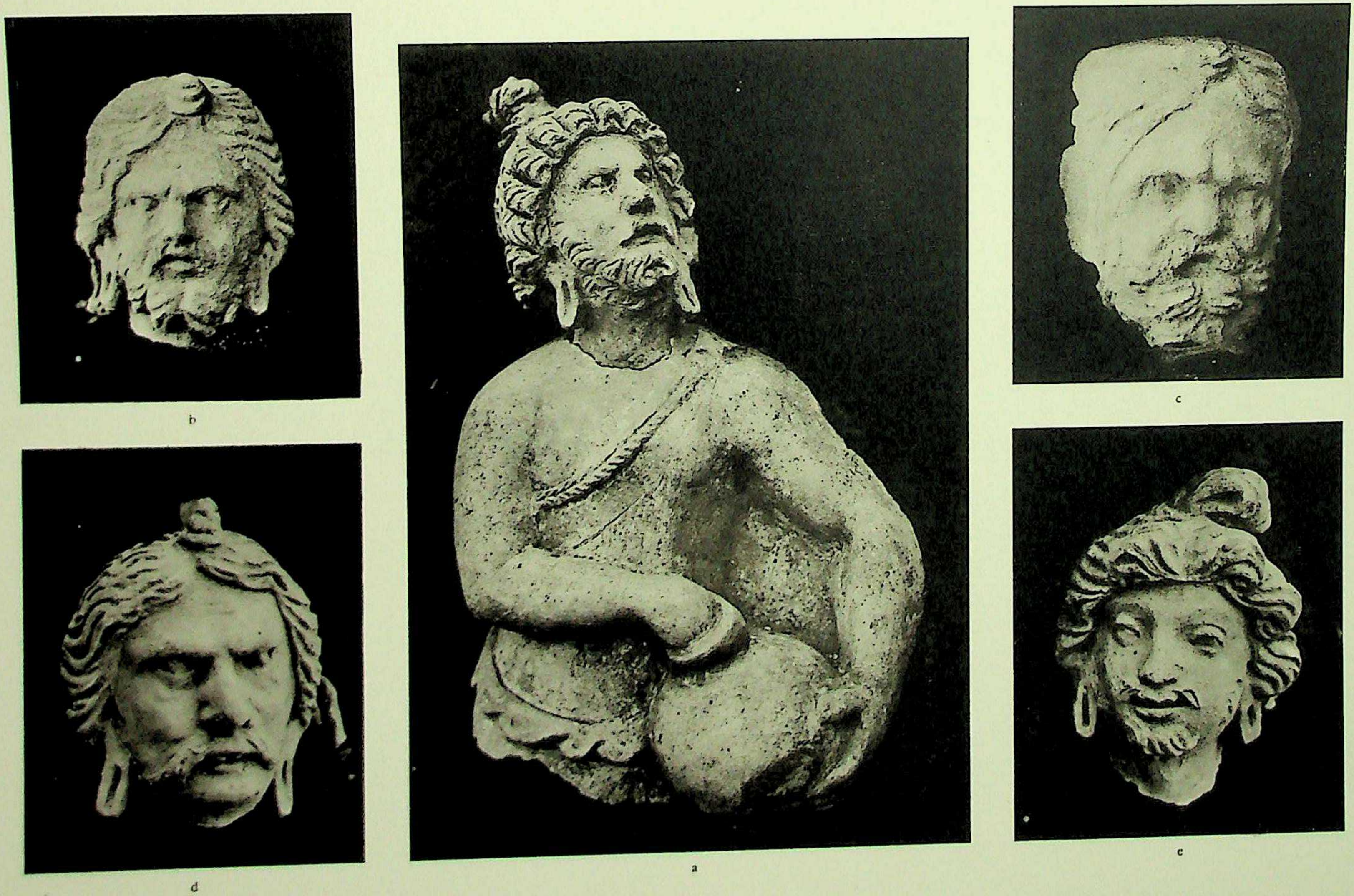
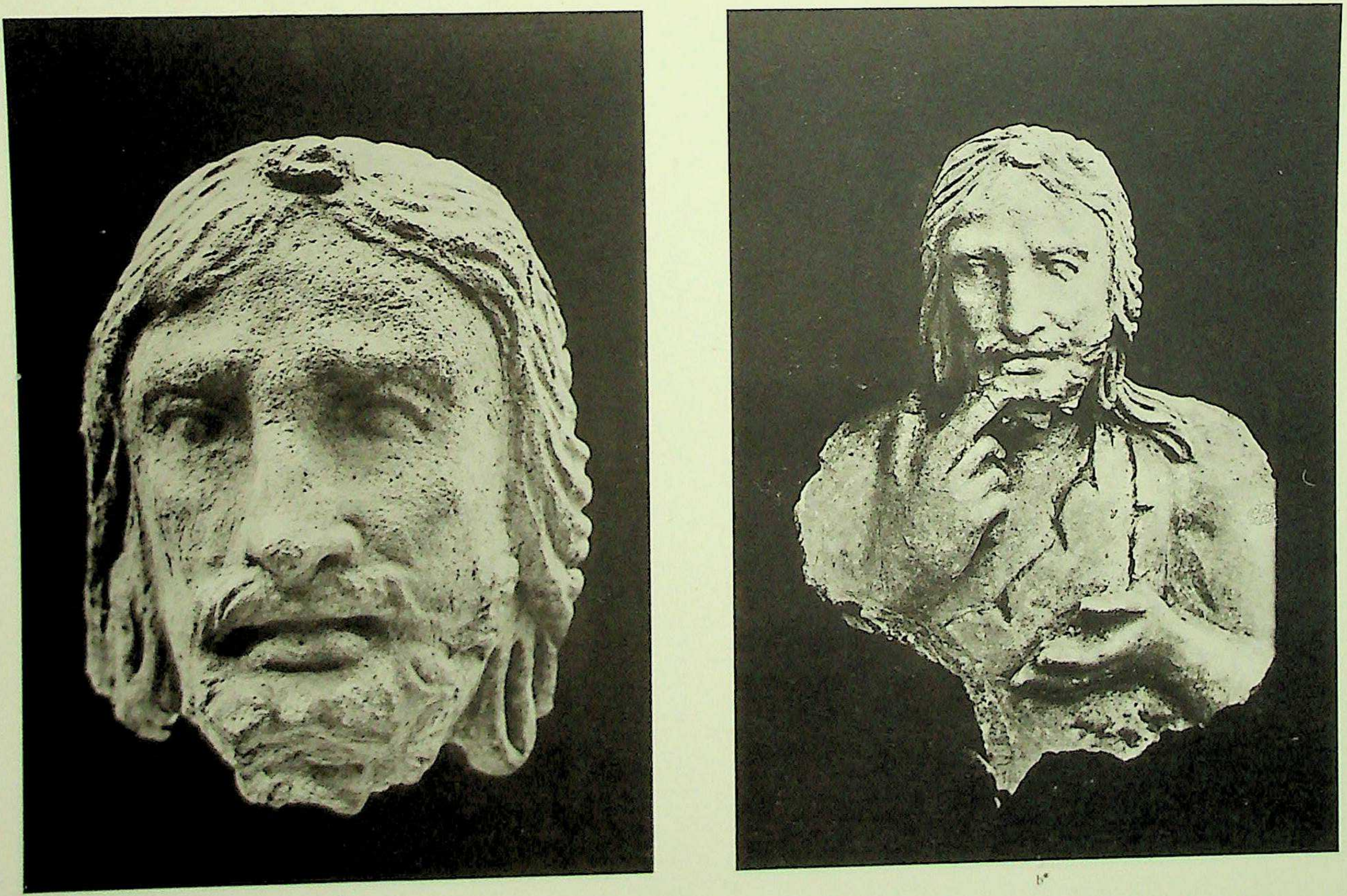

g

Ascètes brahmaniques et barbares.



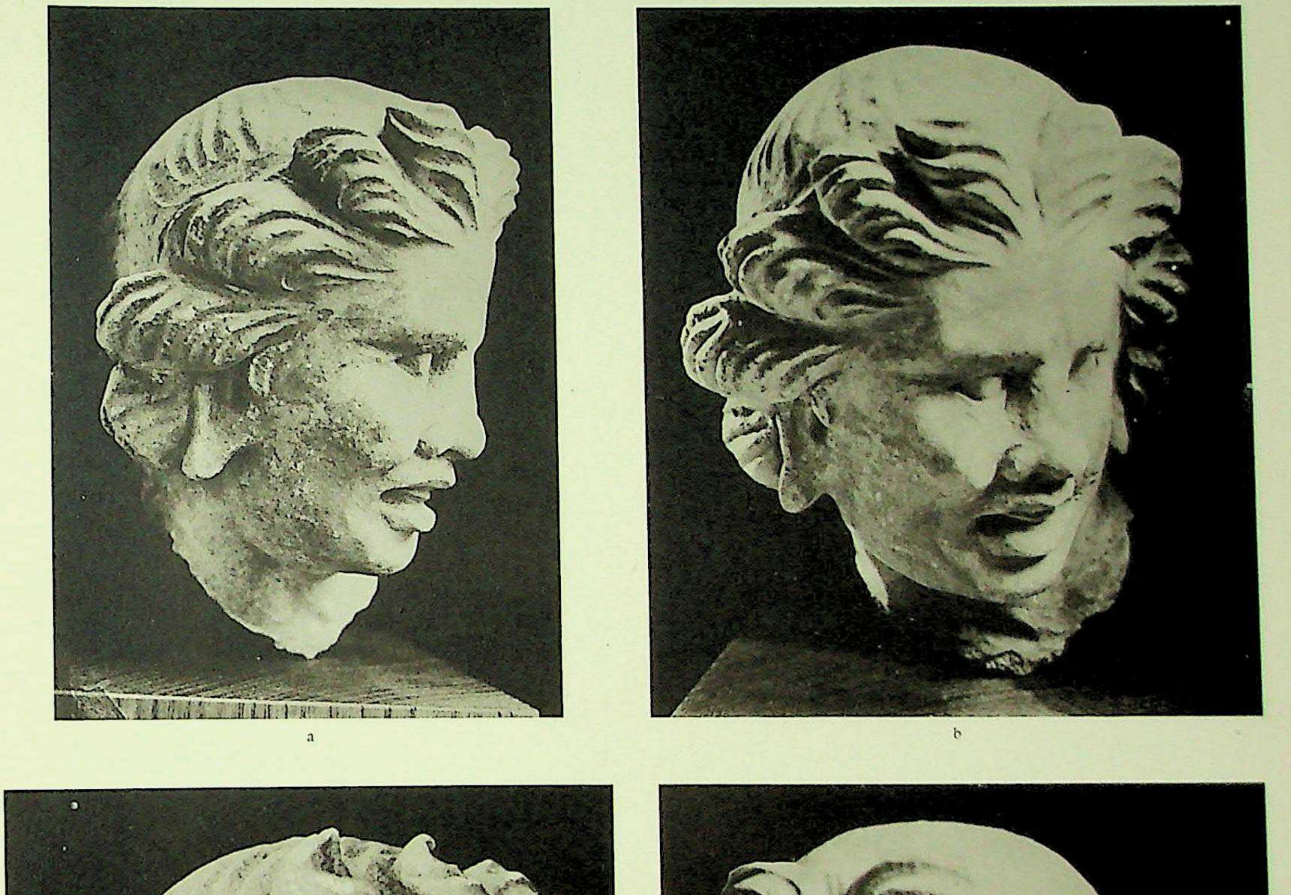
Brahmanes, a, e et Ascètes, b, c, d.



a

b

Ascète.



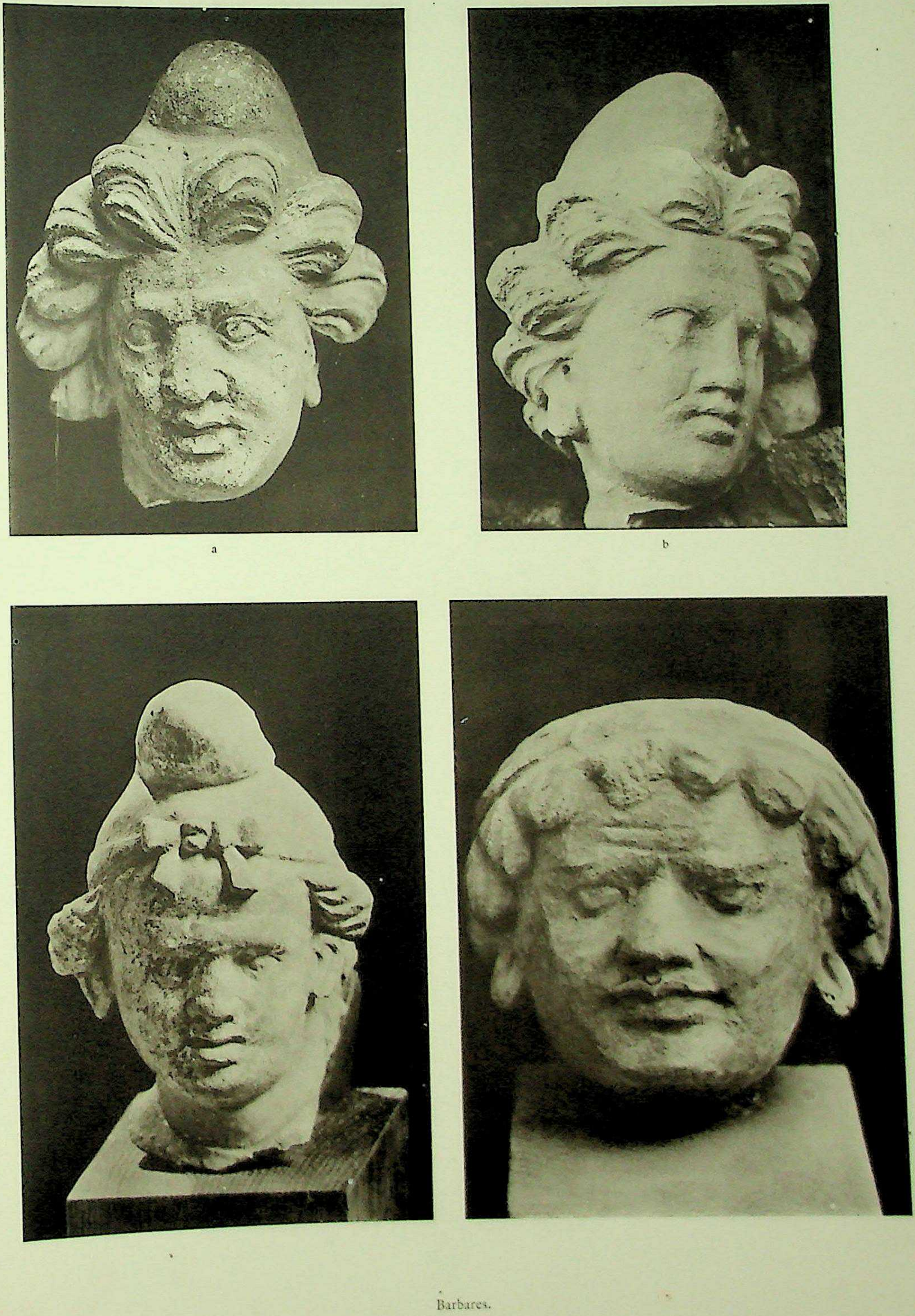
a

b

c

d

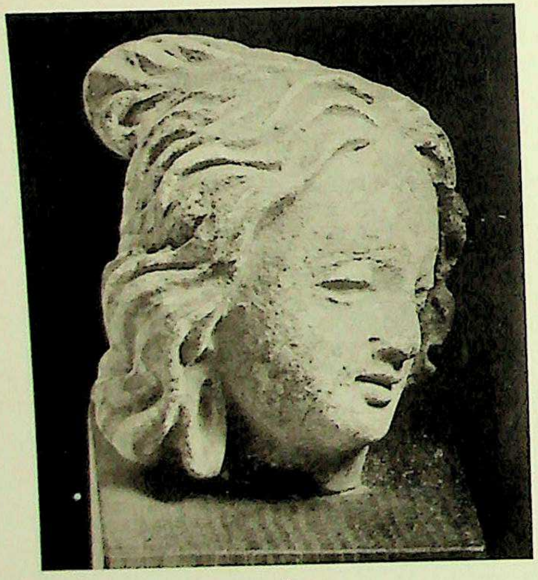
Têtes de jeunes hommes



a

b

Barbares.



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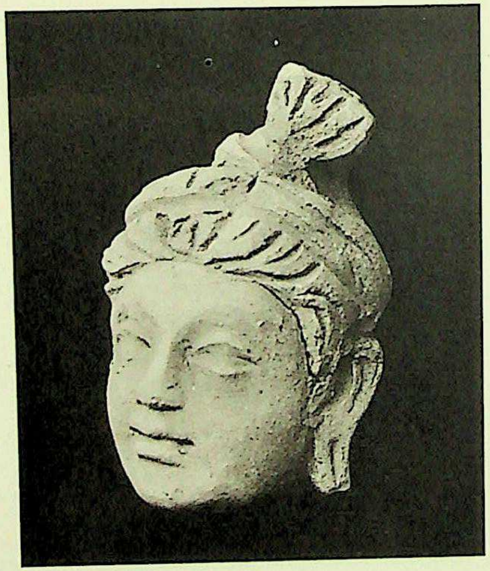

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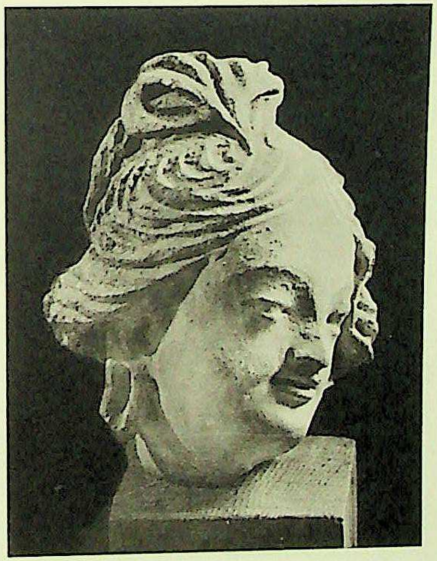

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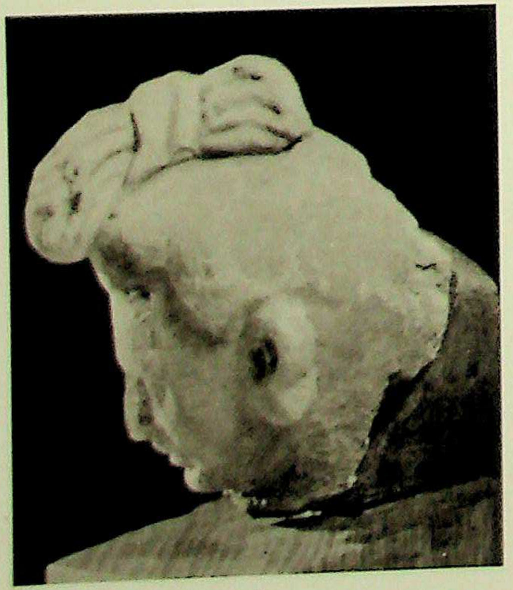

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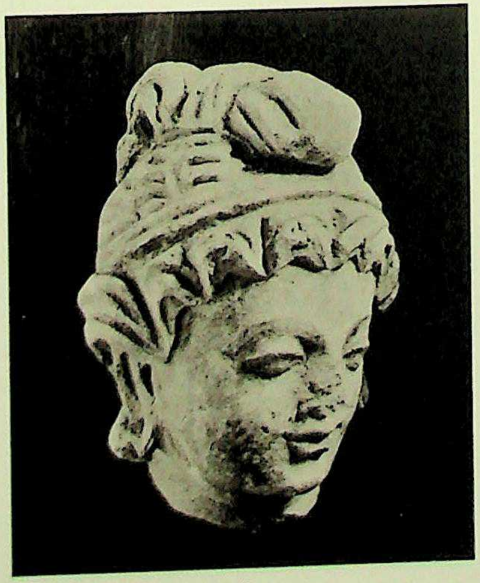

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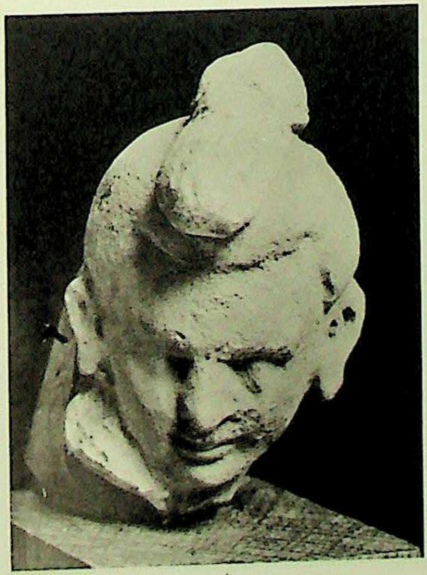
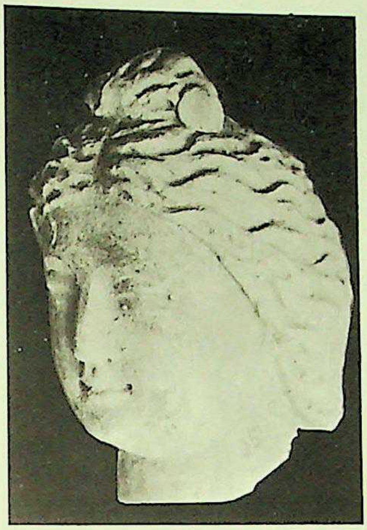
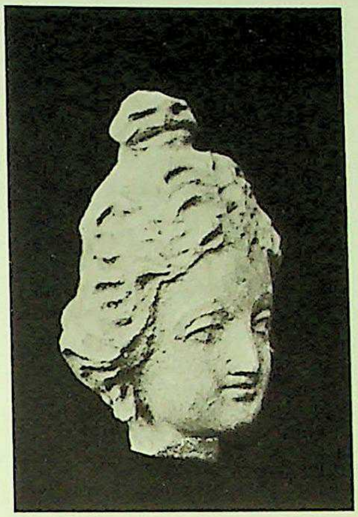


d'

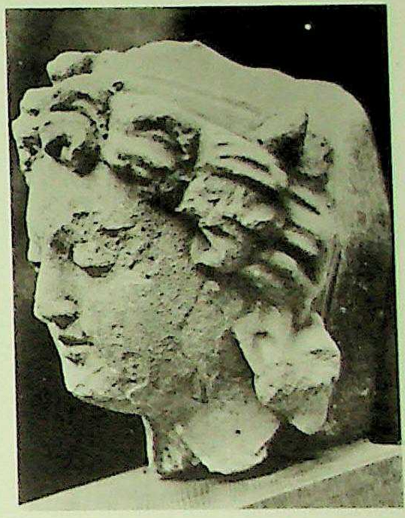
Personnages divers.



a



b



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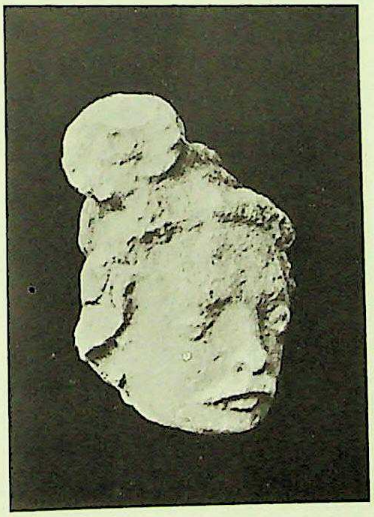

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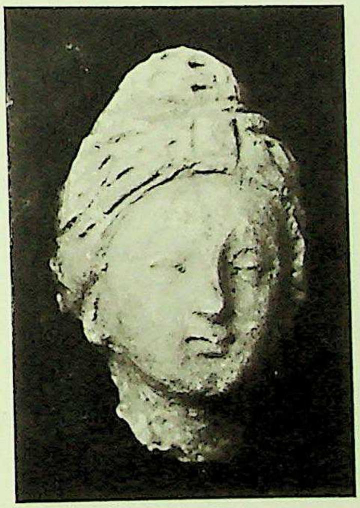

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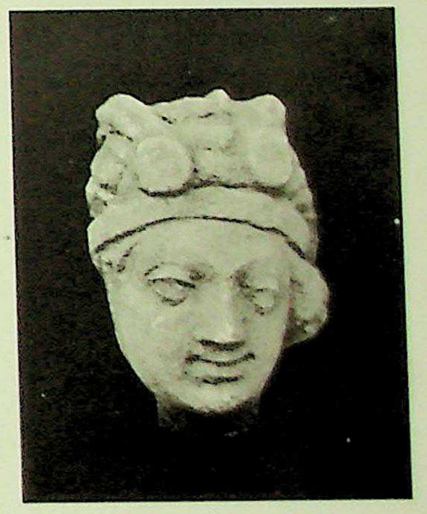

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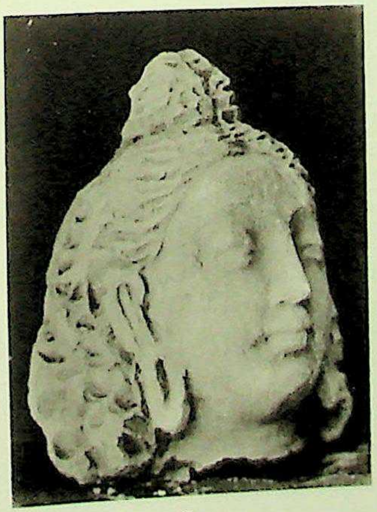

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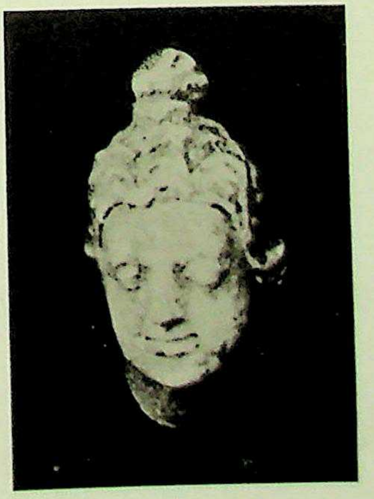

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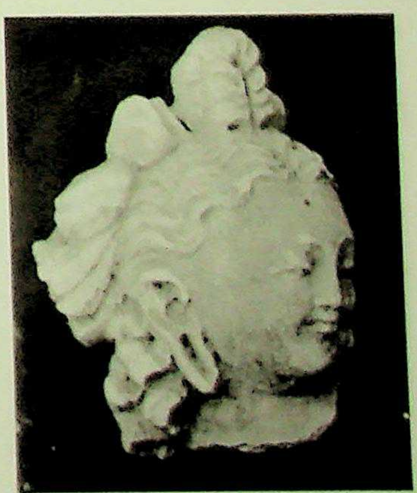
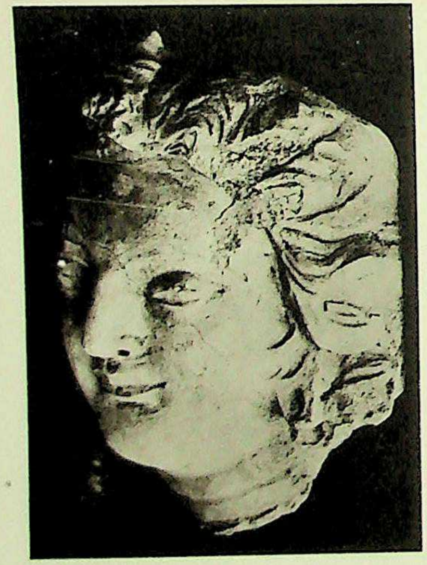


i

Personnages divers.



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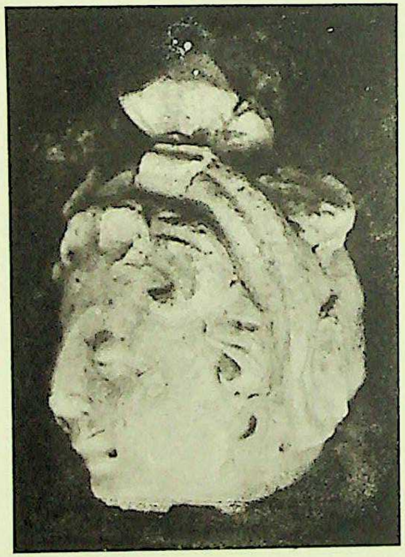

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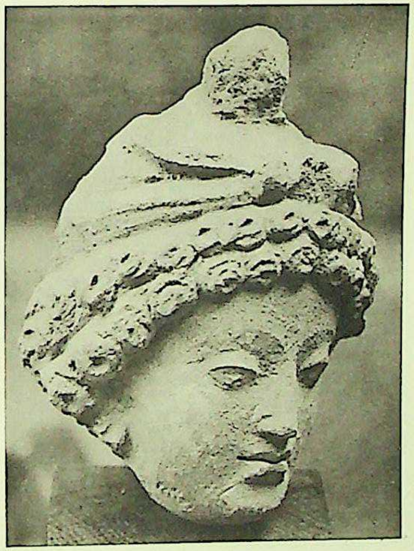

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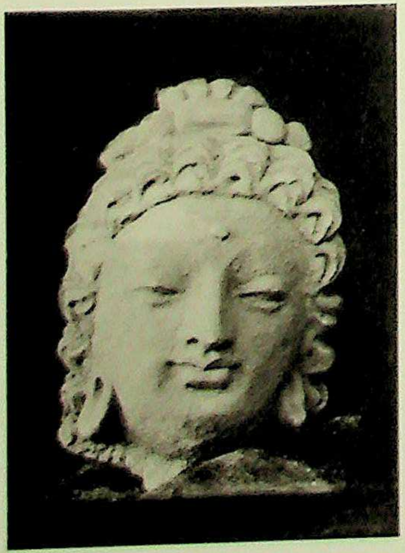

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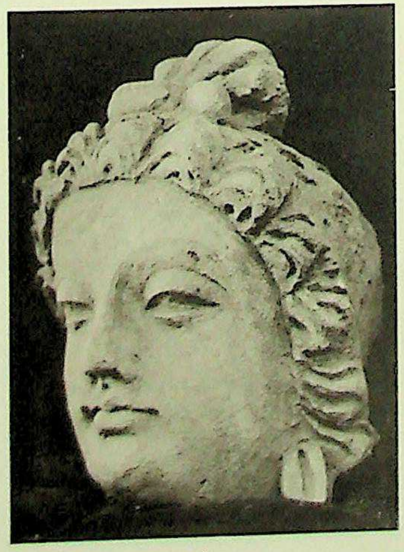

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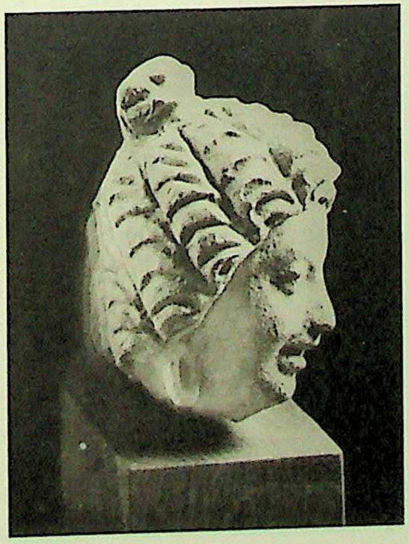
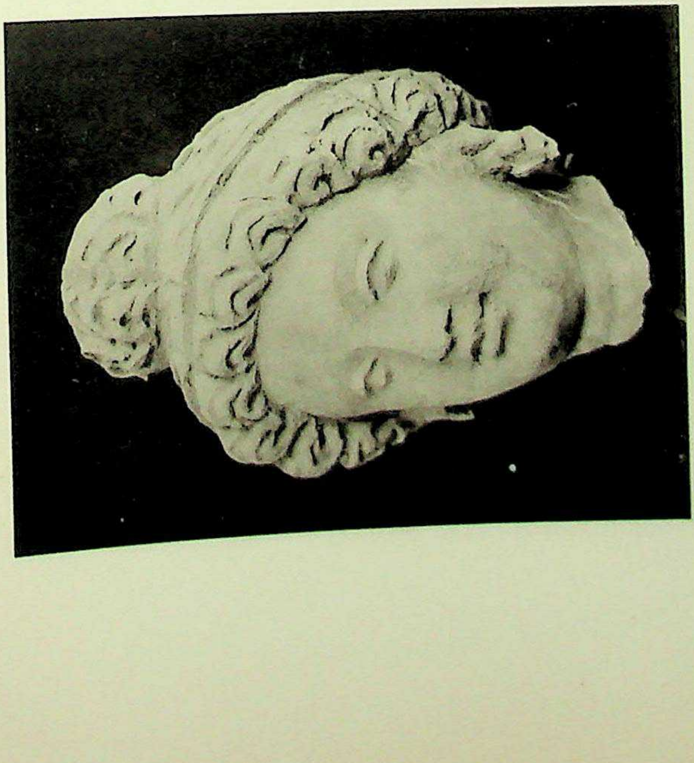


f

Coiffures diverses.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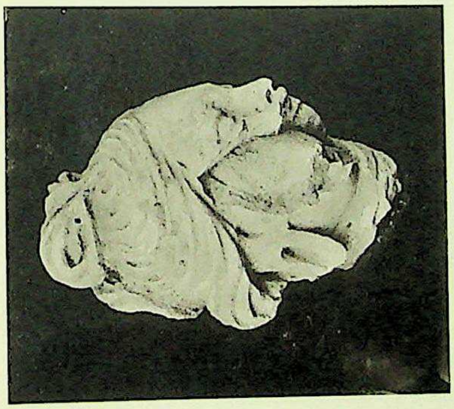
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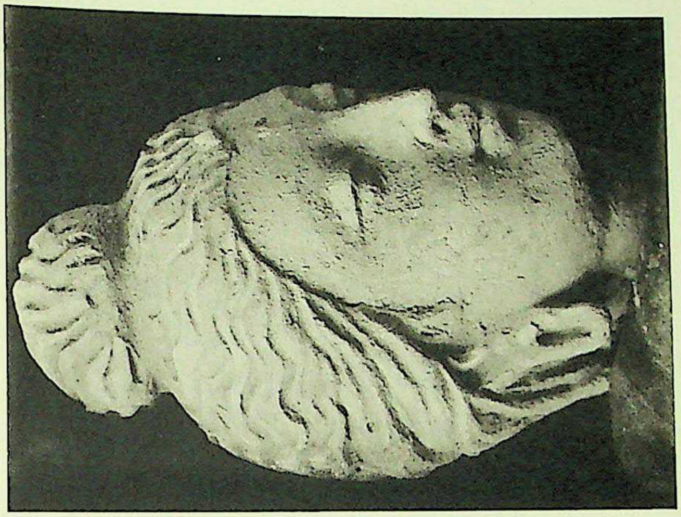
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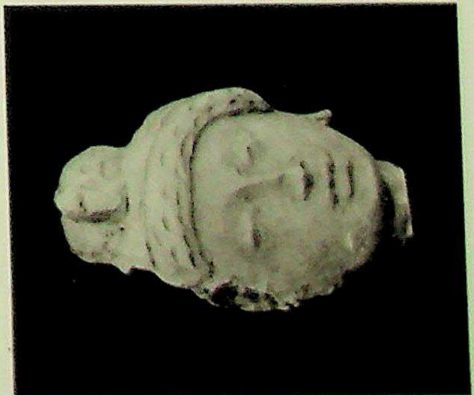
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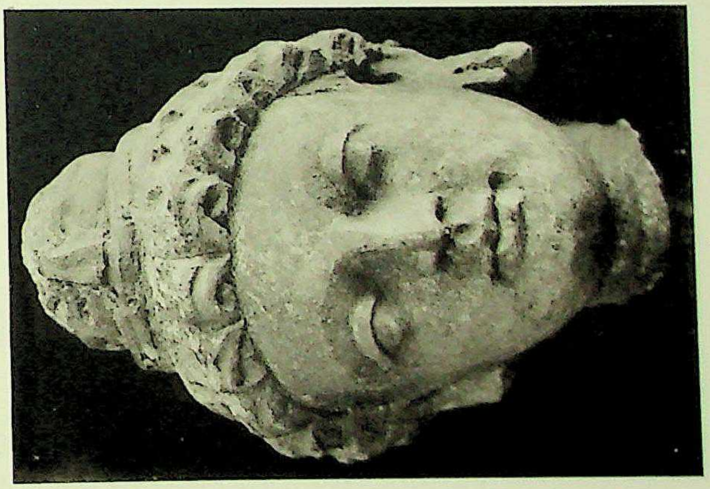
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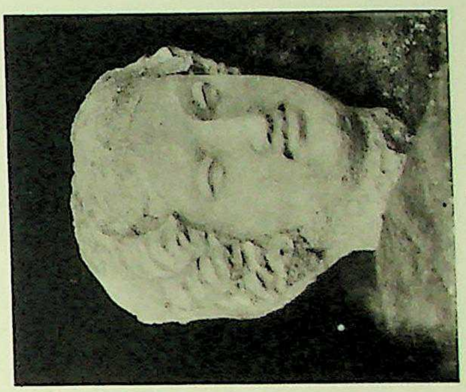
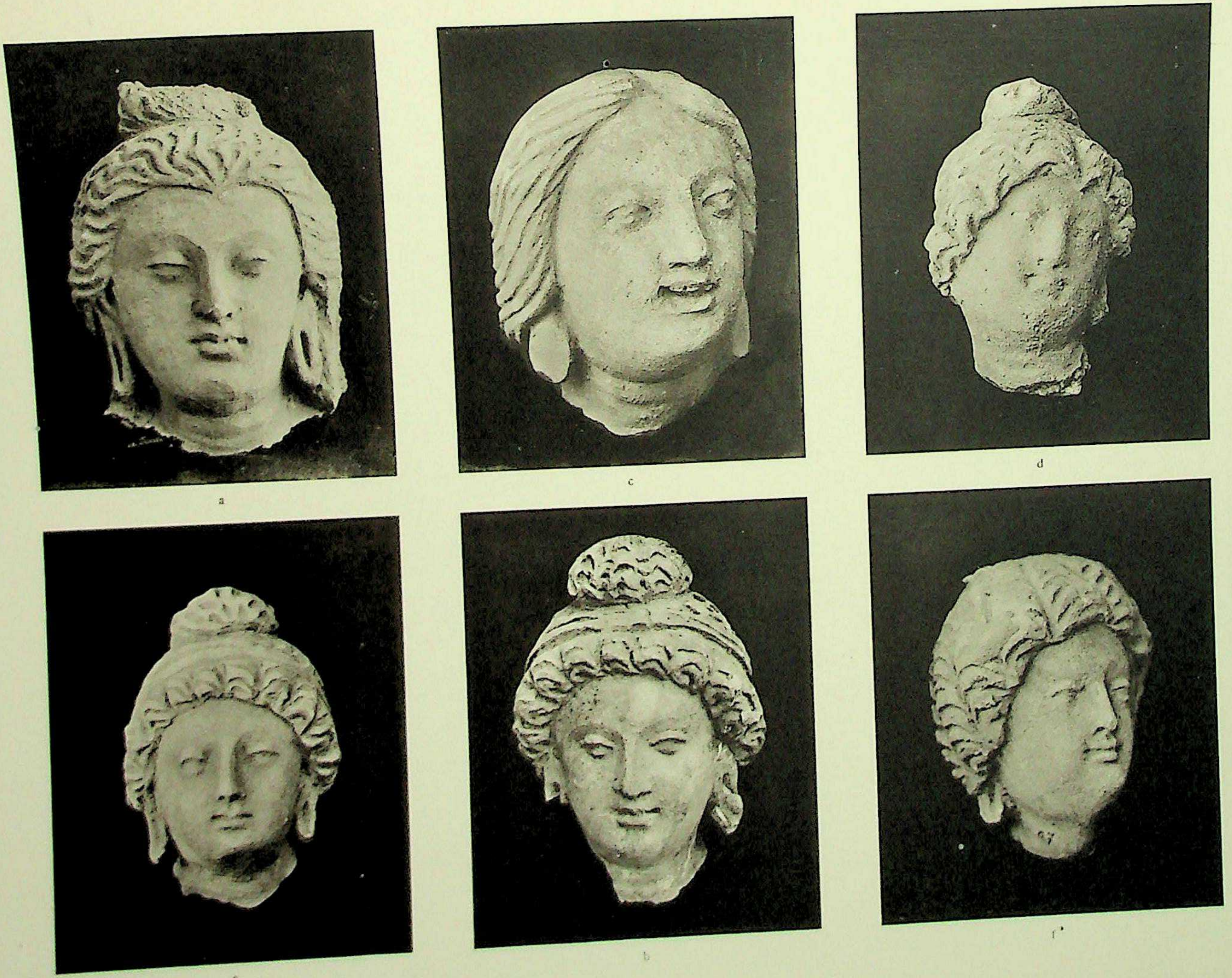
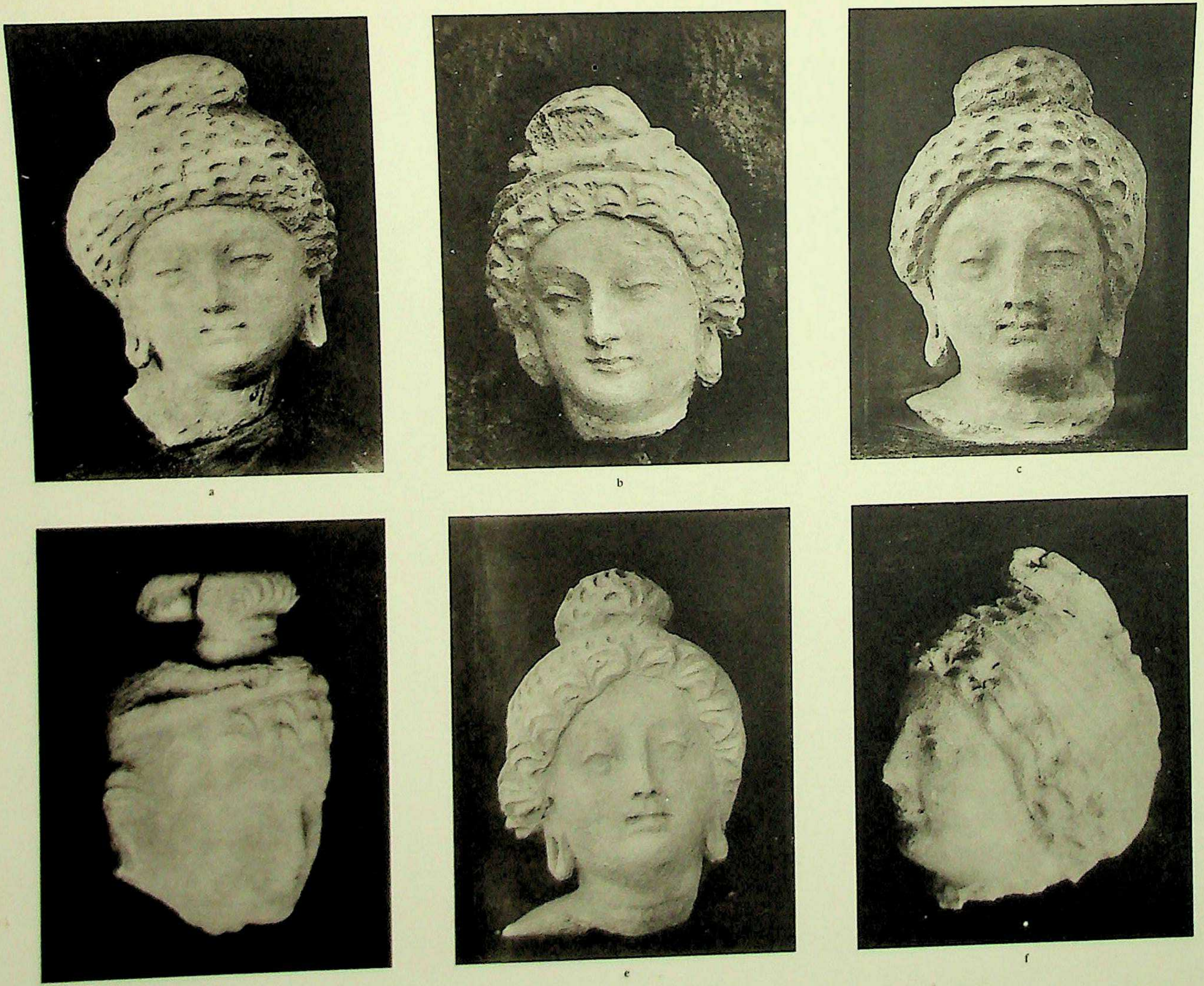

f

Têtes féminines.

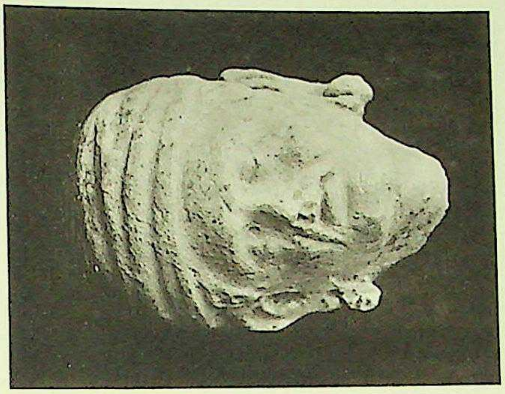

a c d
e b f

Fidèles laïques.



a b c d e f

Têtes féminines.



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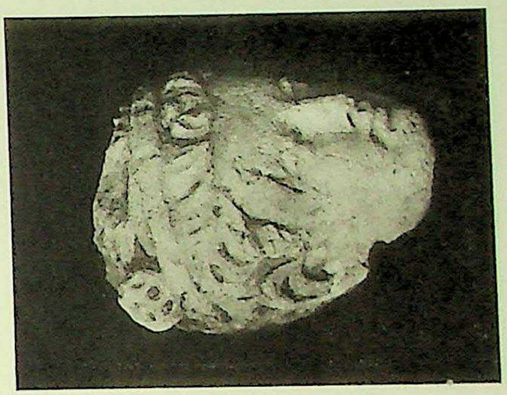

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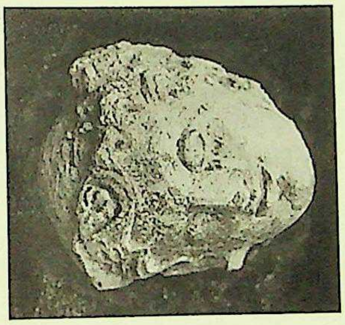

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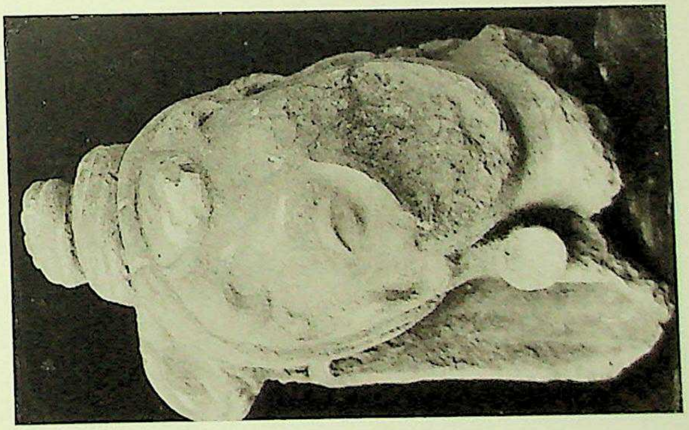

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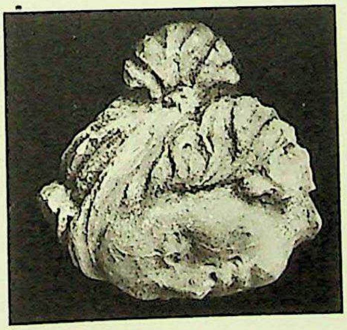

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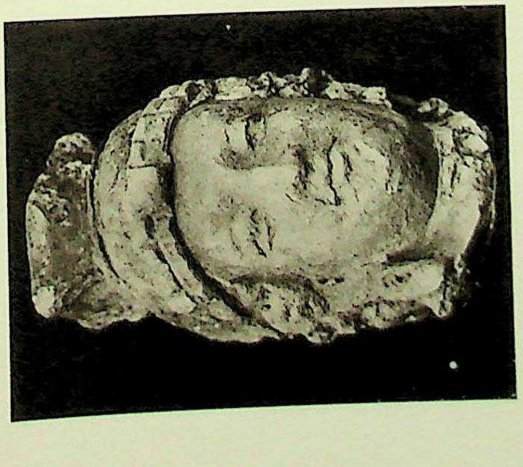

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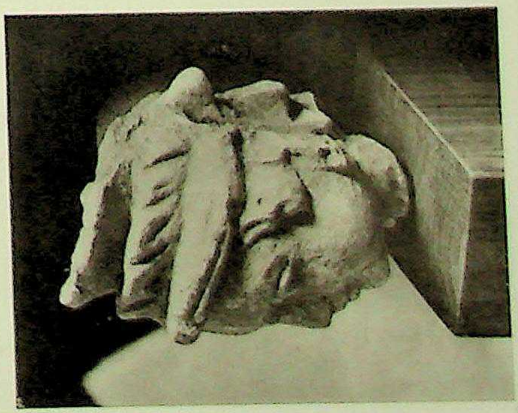
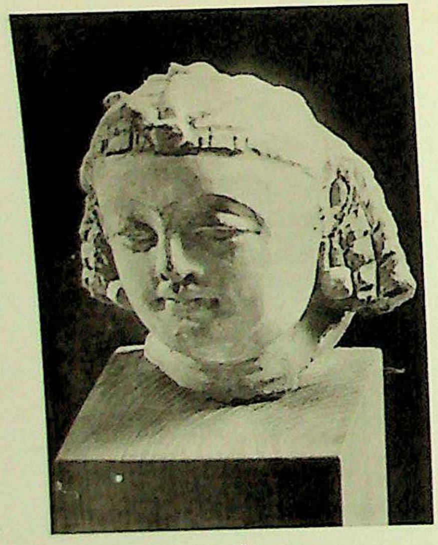


e

Coiffures diverses.



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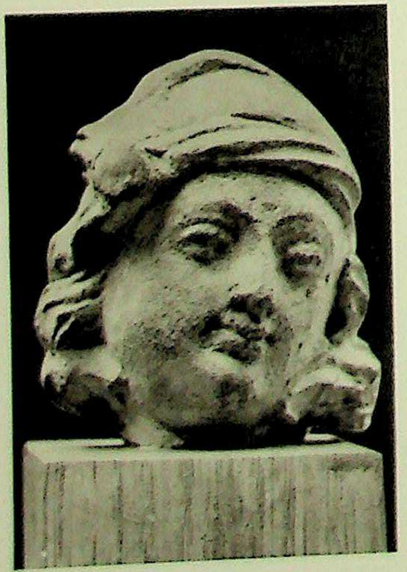

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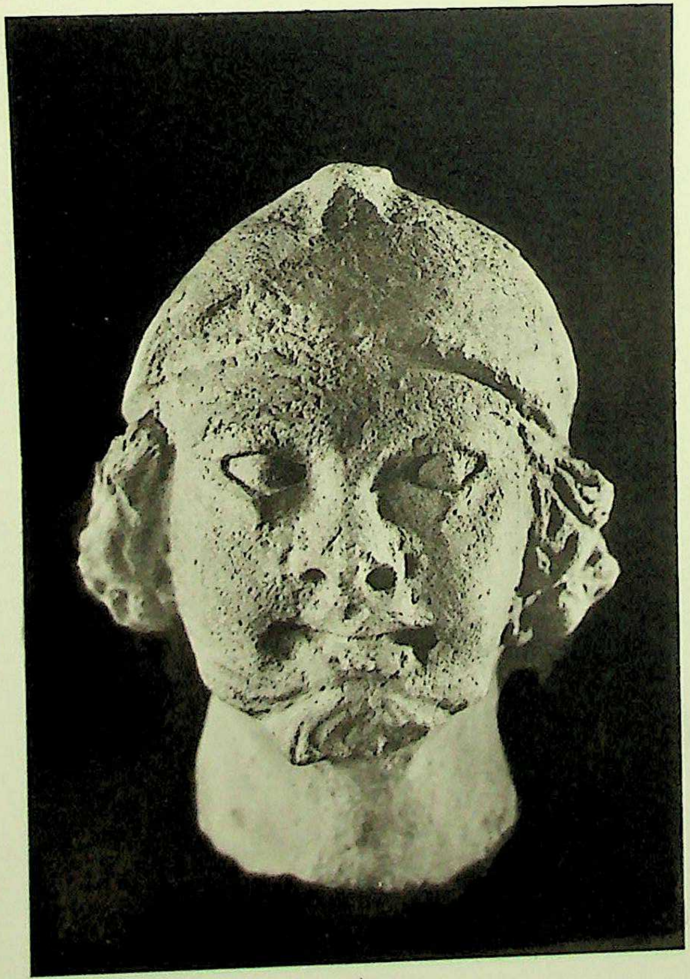

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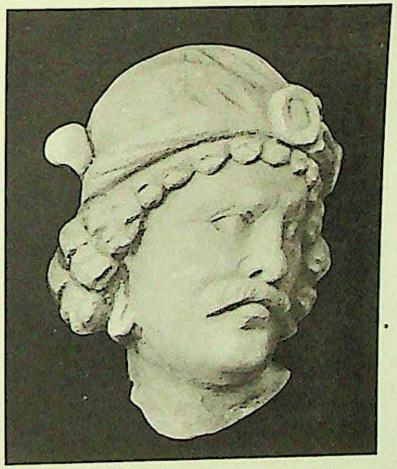

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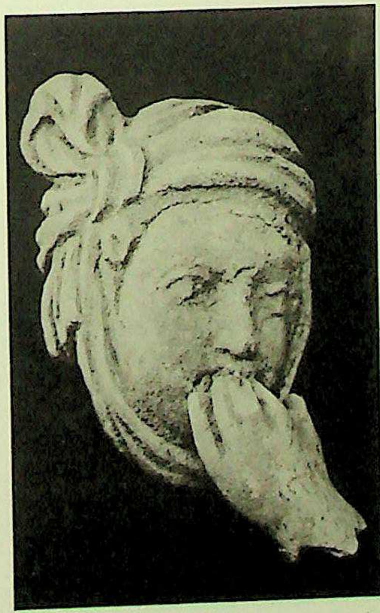
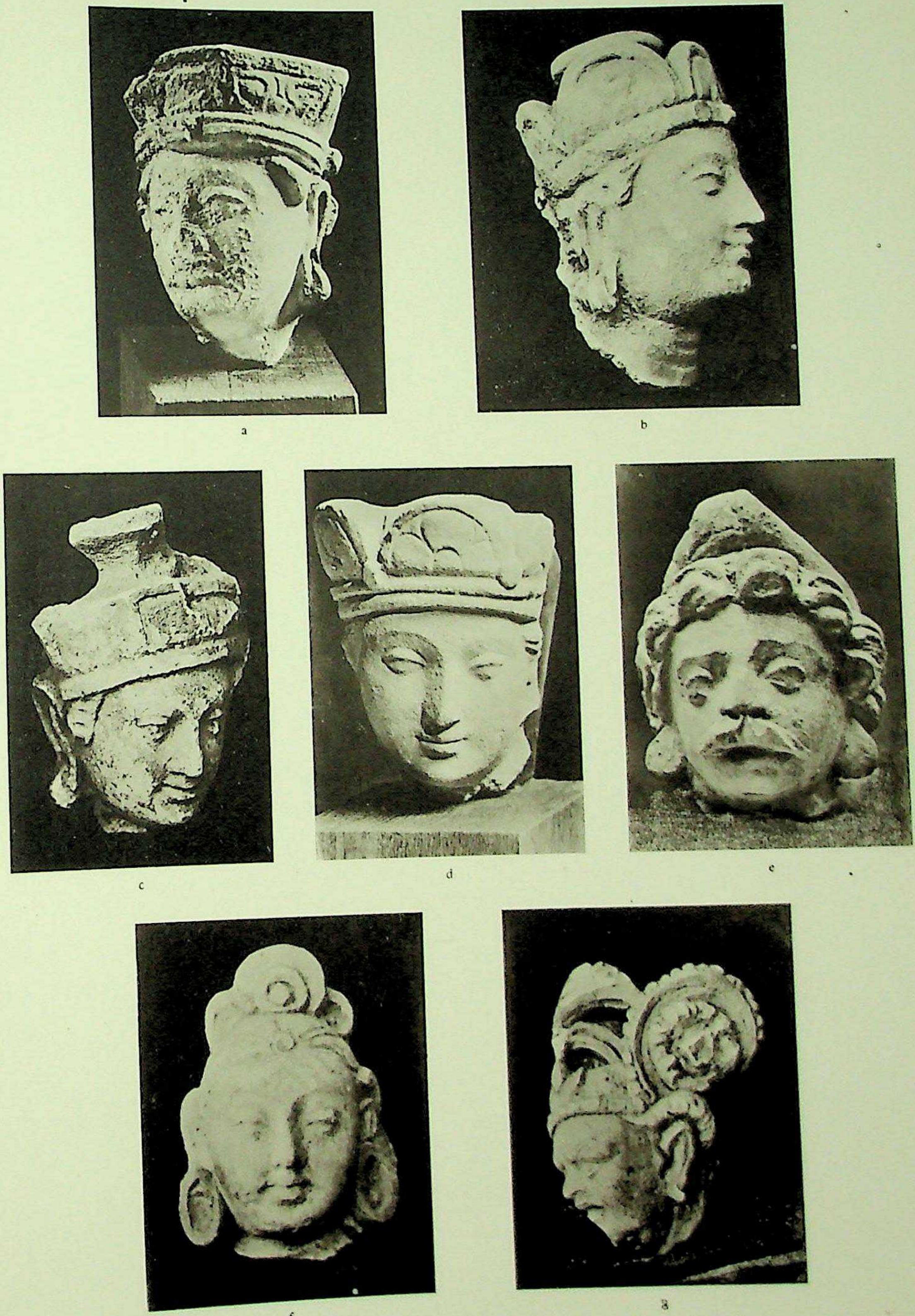


e

Têtes masculines à coiffures variées.

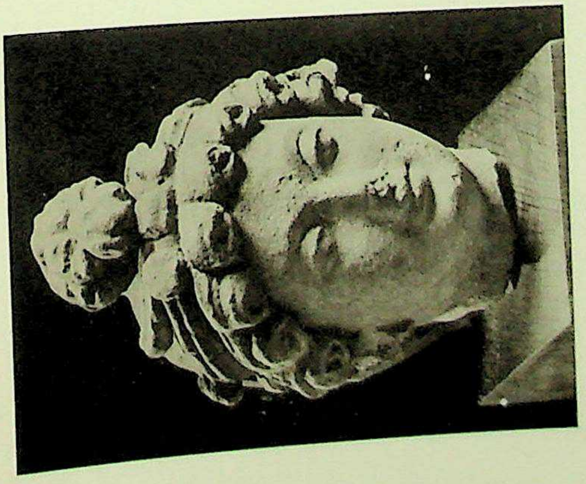


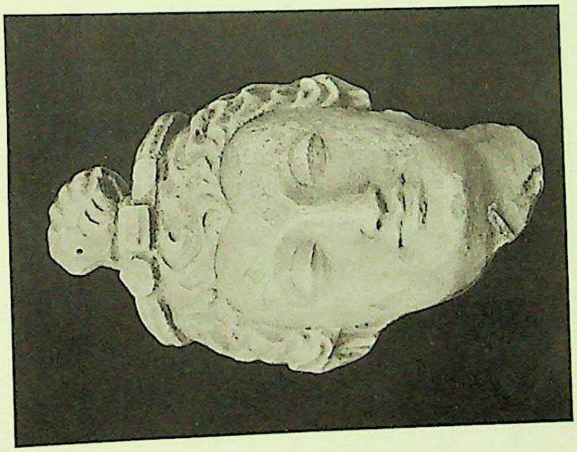
a b

c d e

f g

Coiffures.


a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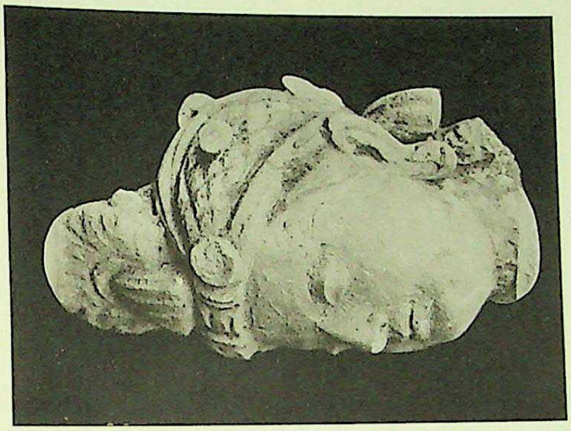
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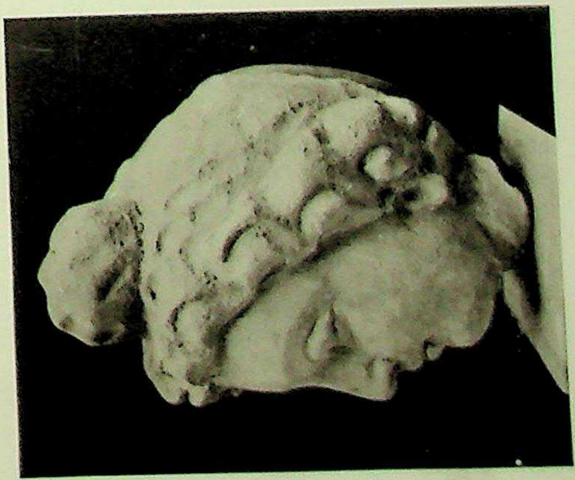
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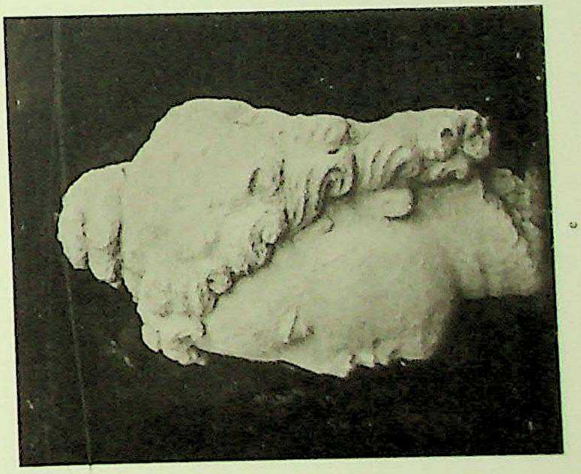
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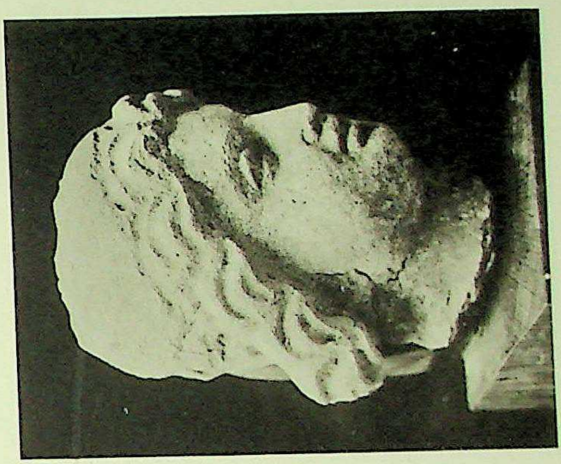
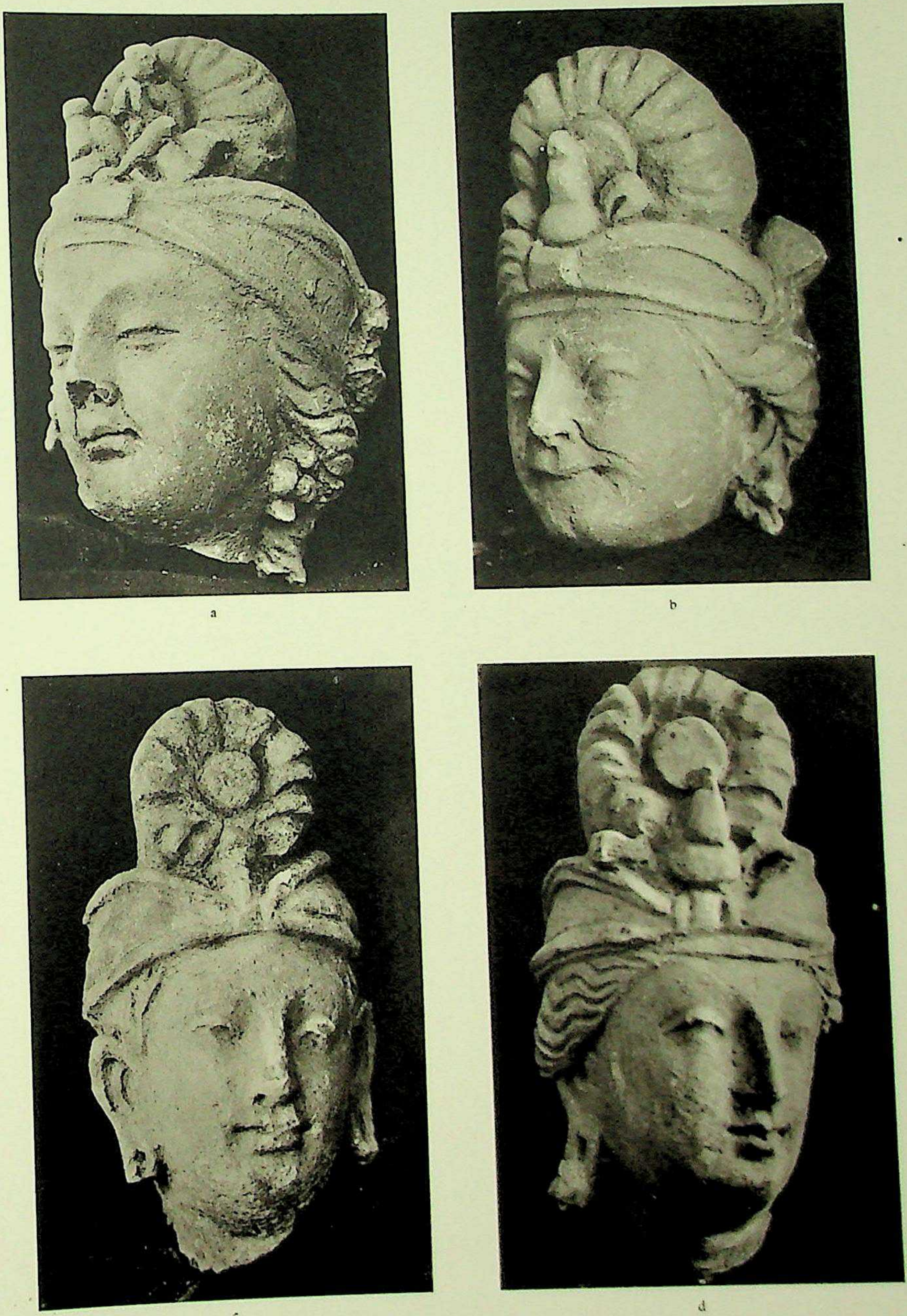

f

Coiffures diverses.



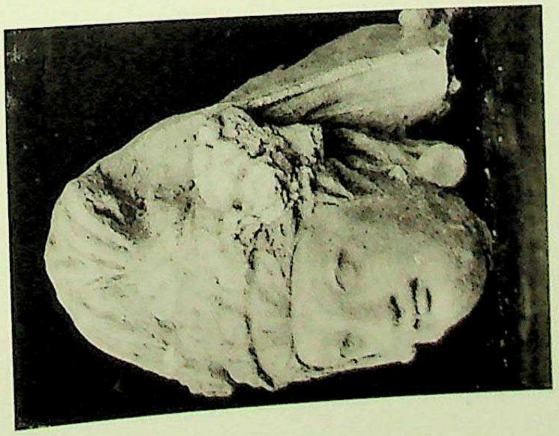
a

b

c

d

Coiffures (turbans).



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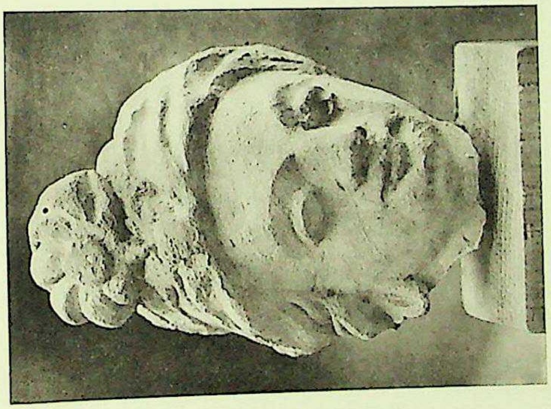

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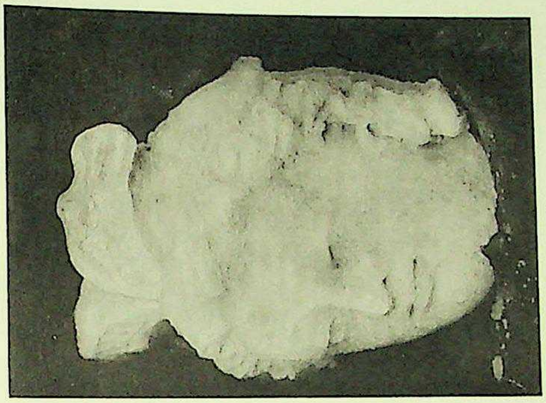

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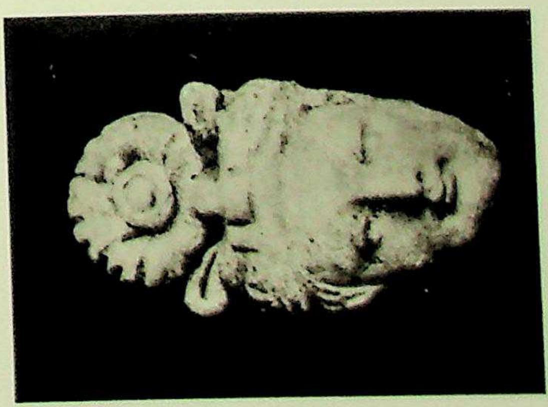

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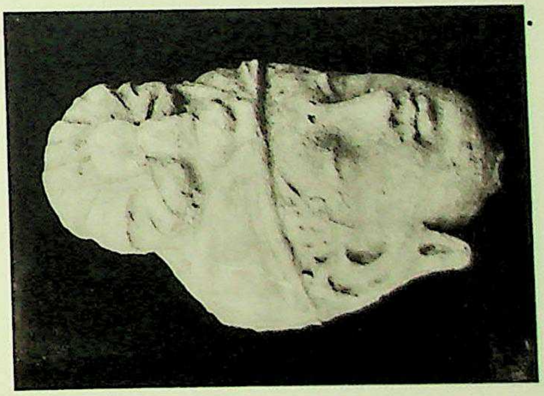
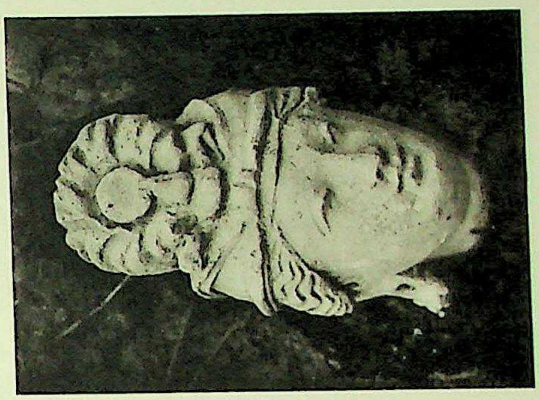
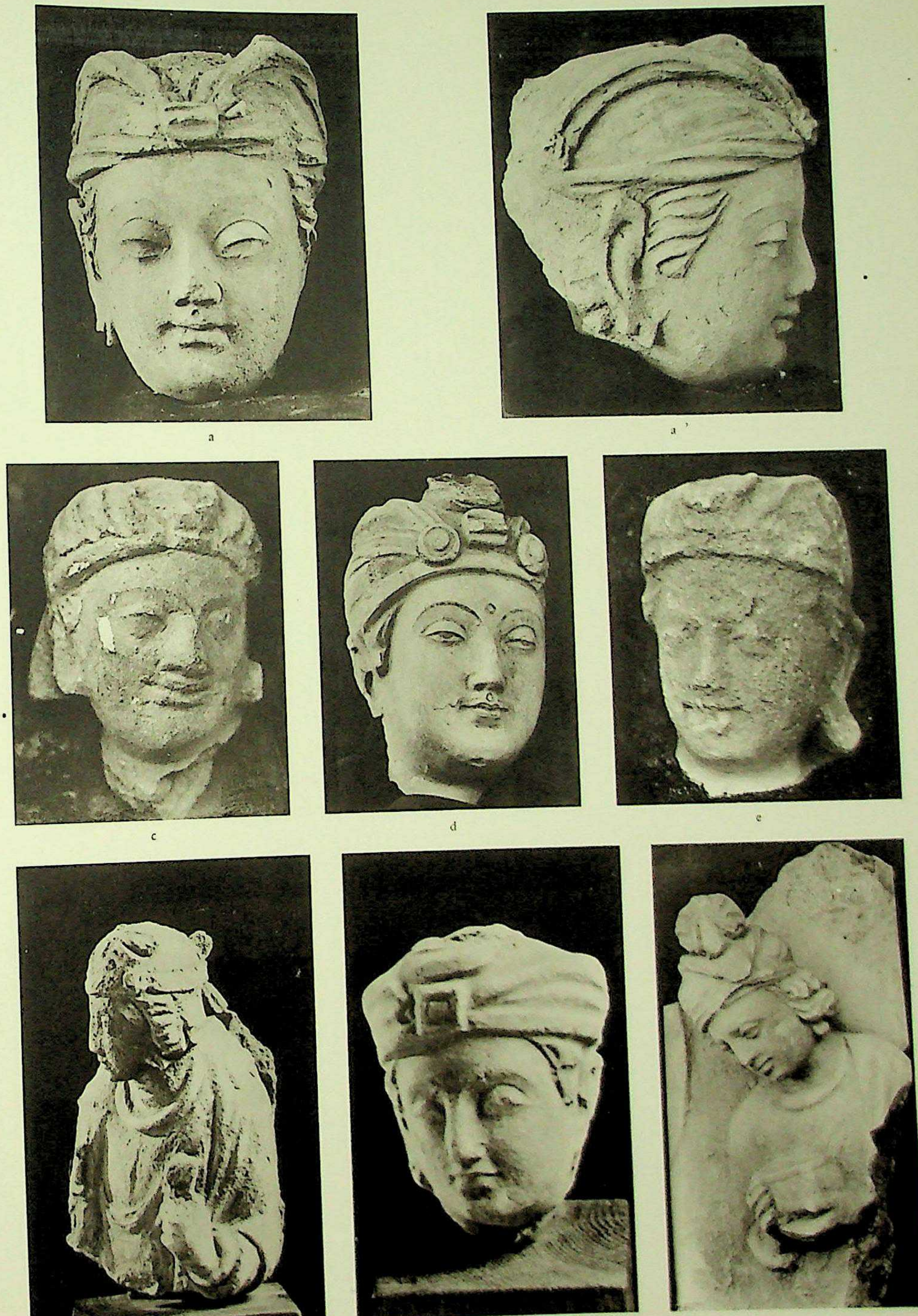


e

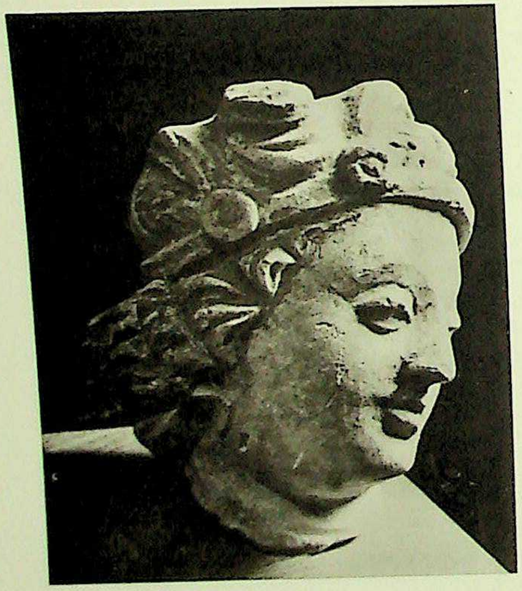


f

Coiffures (suite).



Têtes diverses coiffées du turban.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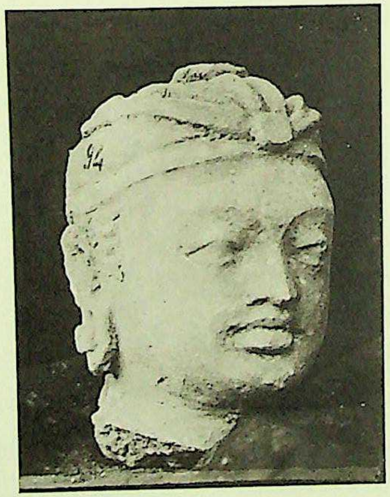
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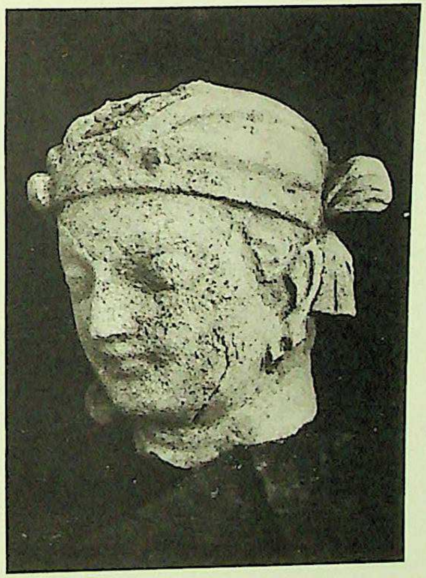
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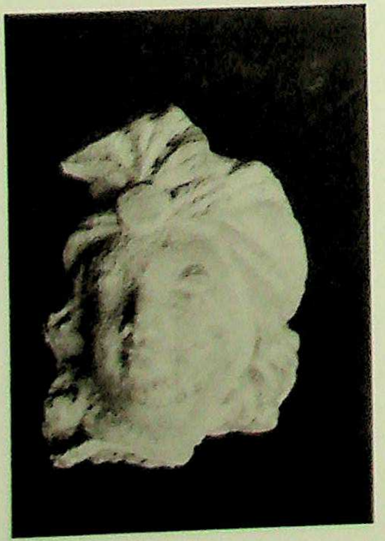
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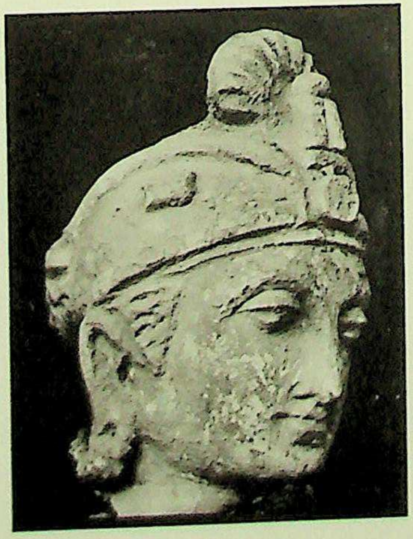
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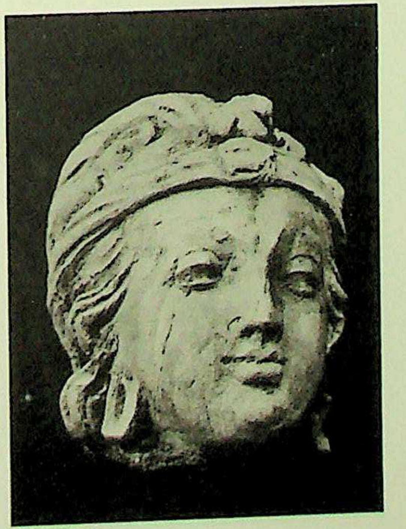
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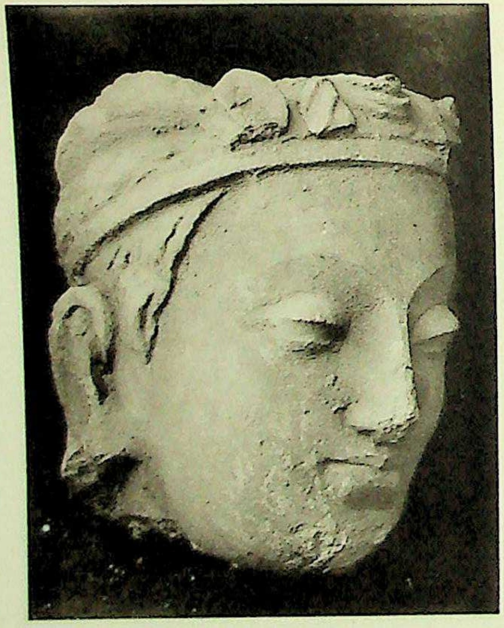
Coiffures (suite).



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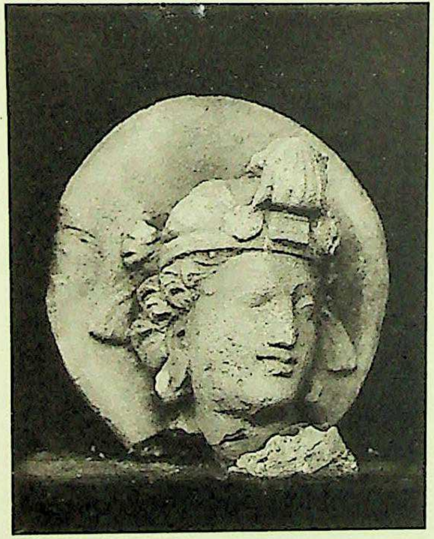

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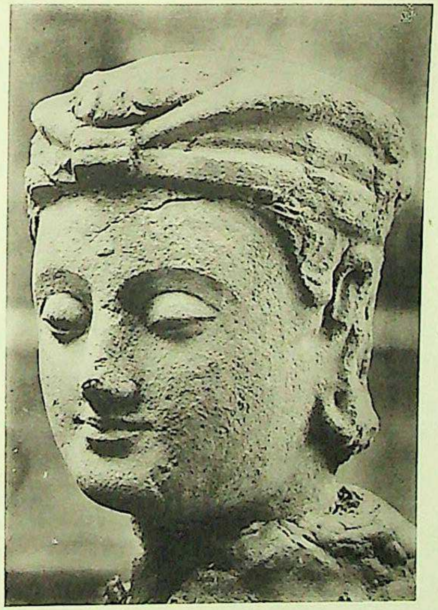

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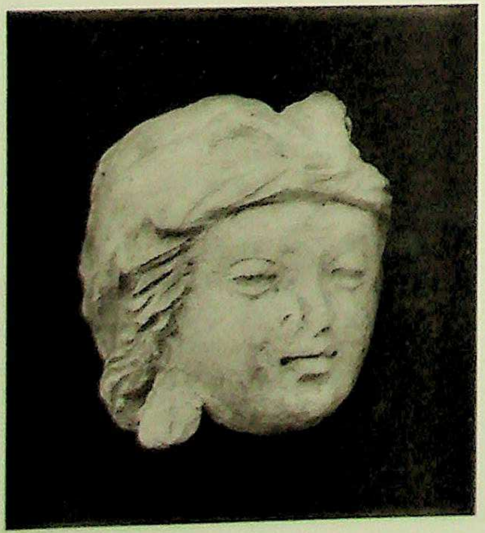

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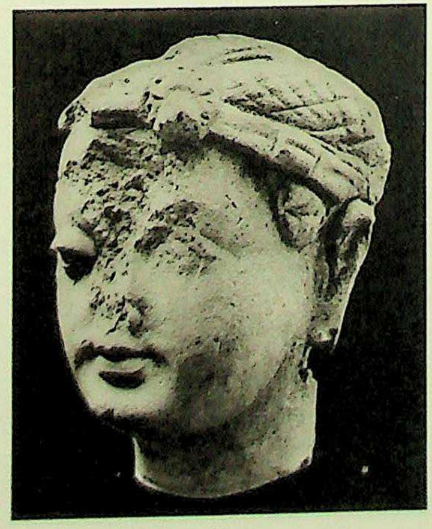

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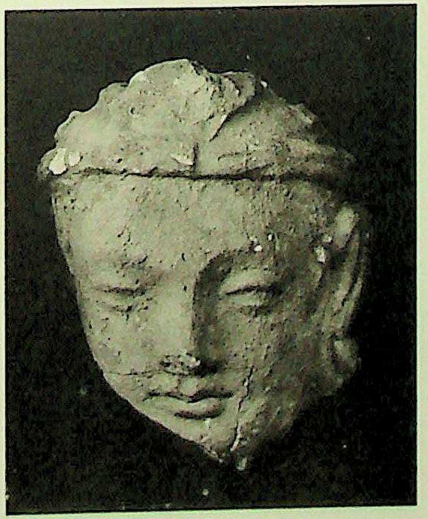

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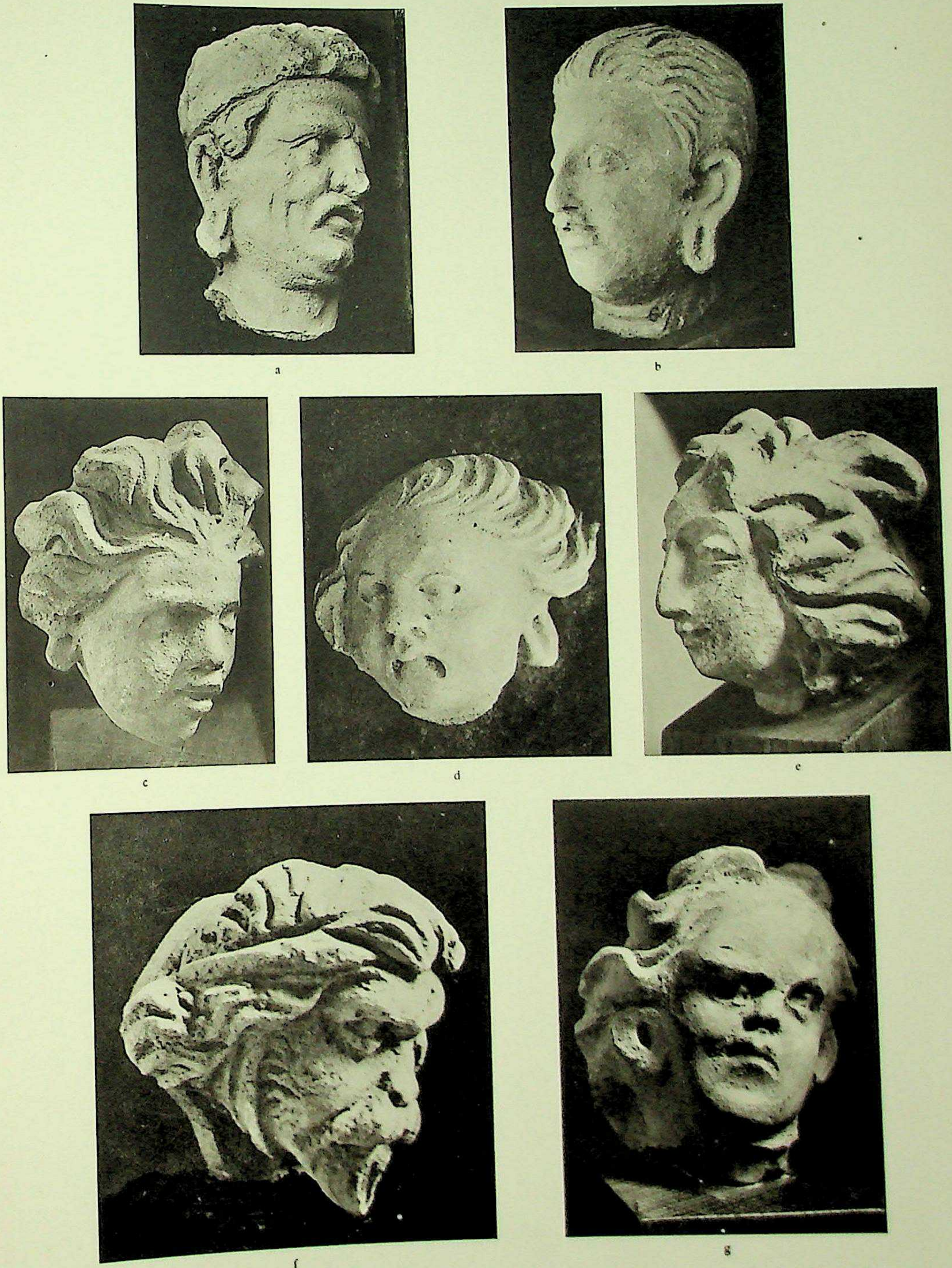
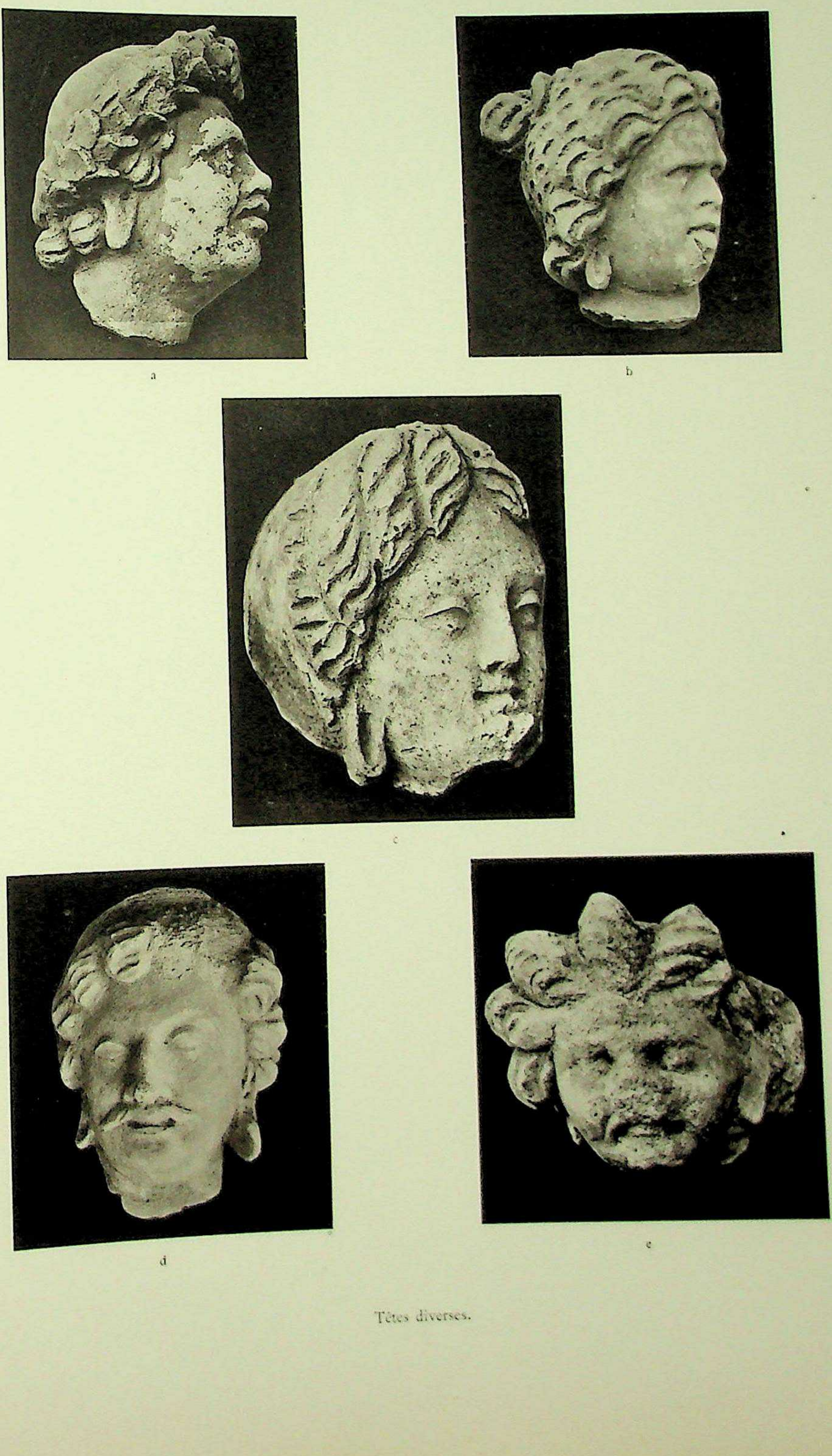
Coiffures (suite).

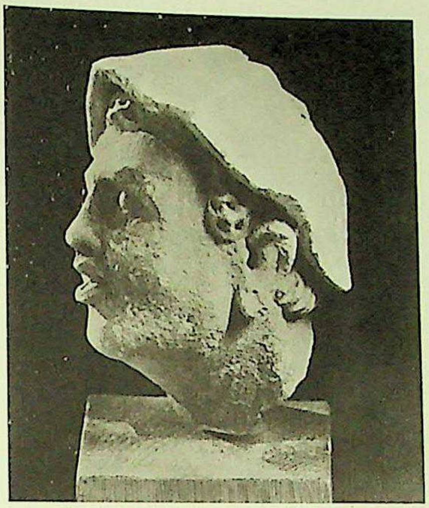


a b c d e f g

Têtes diverses.



Têtes diverses.



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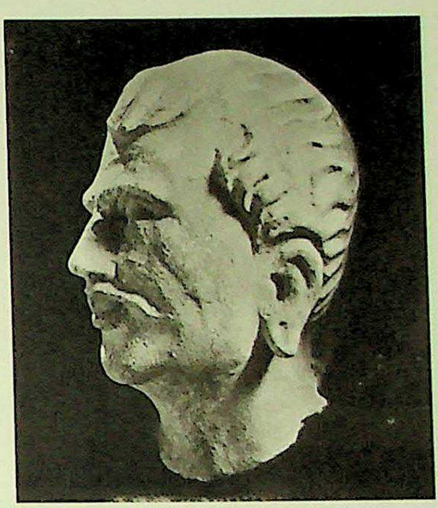

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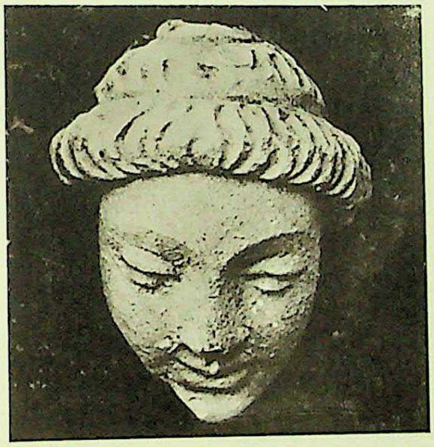

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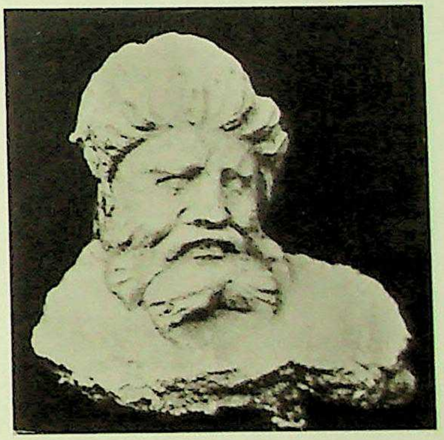

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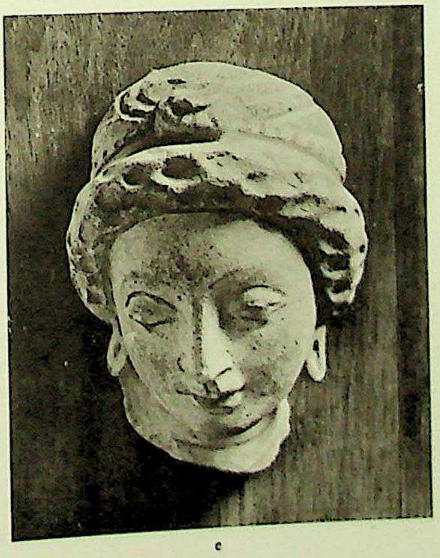

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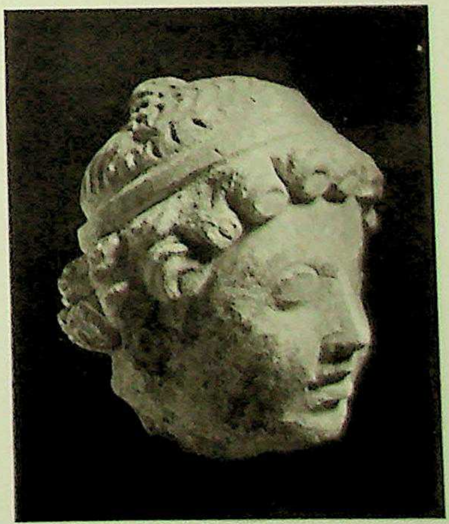

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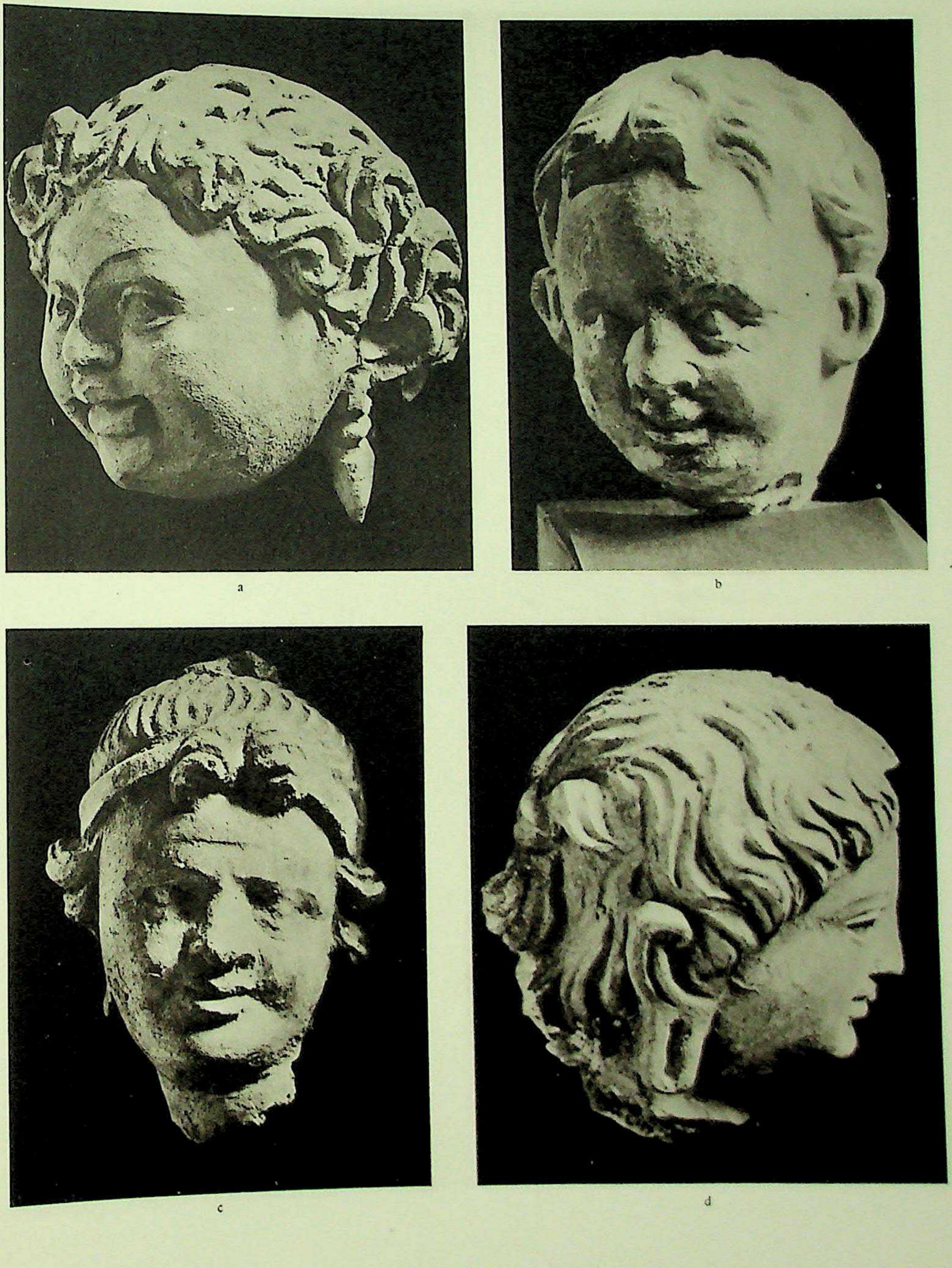
Barbares et Divers.



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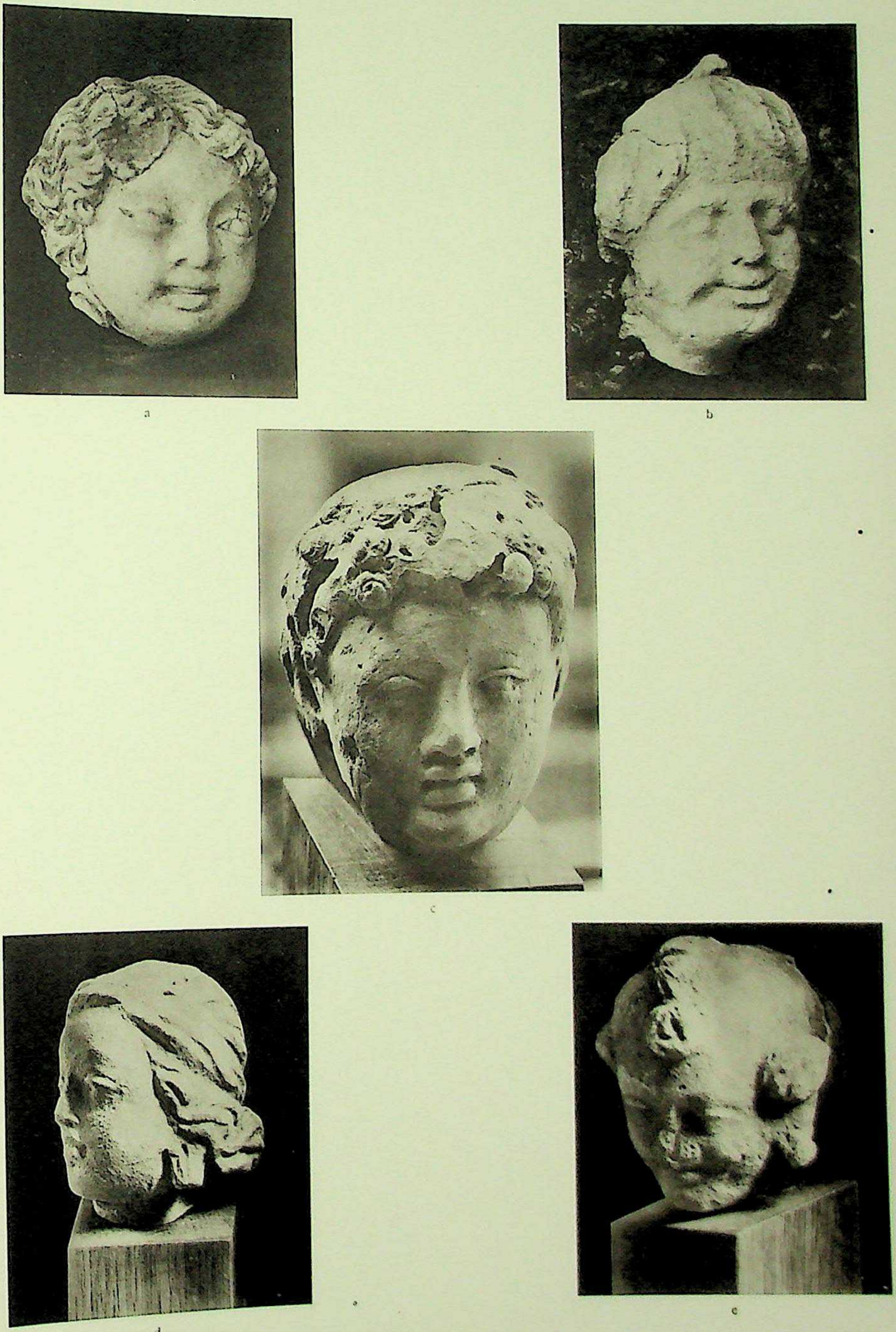
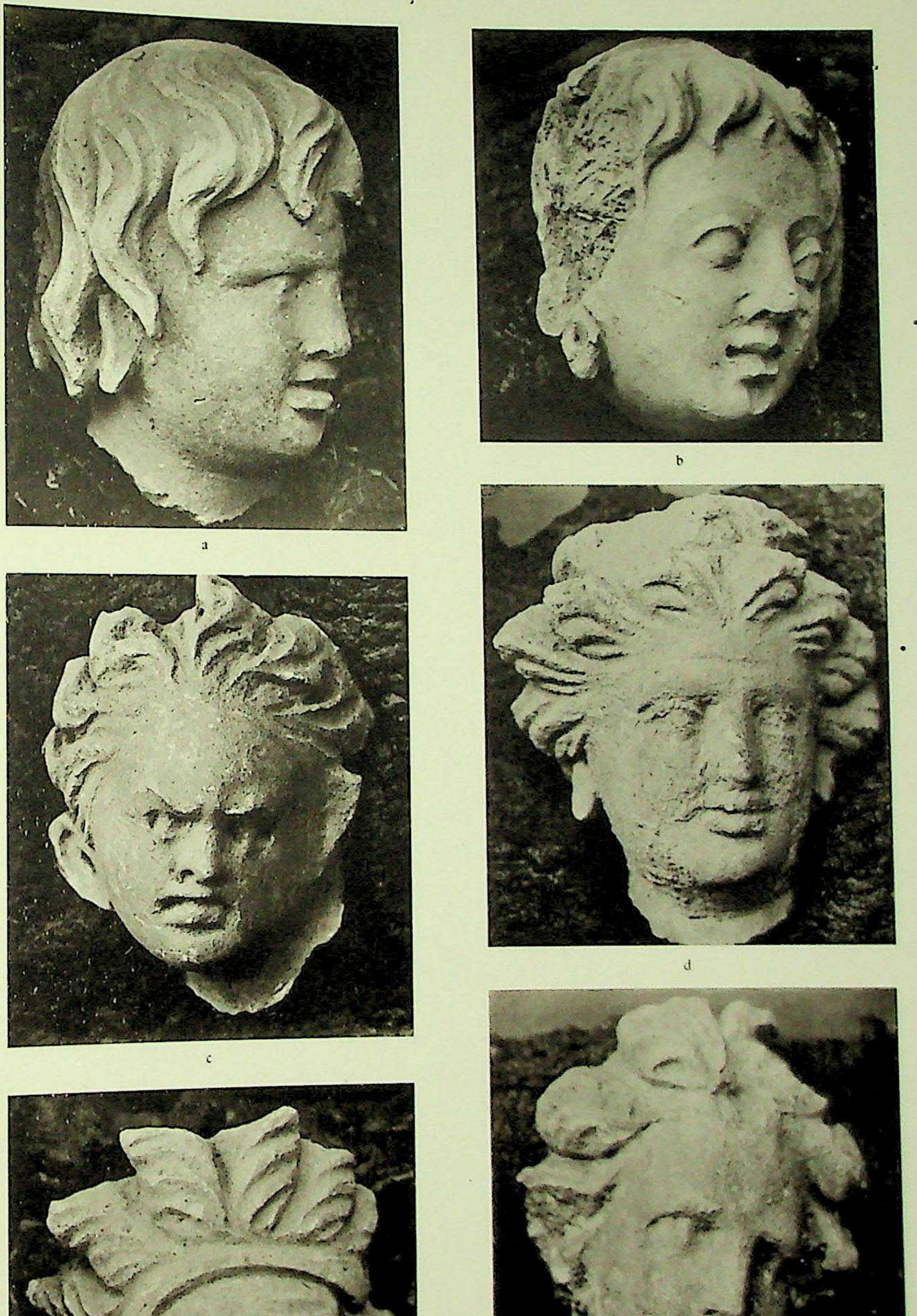
Têtes d'enfants.



a b c d e

Têtes d'enfants.



a

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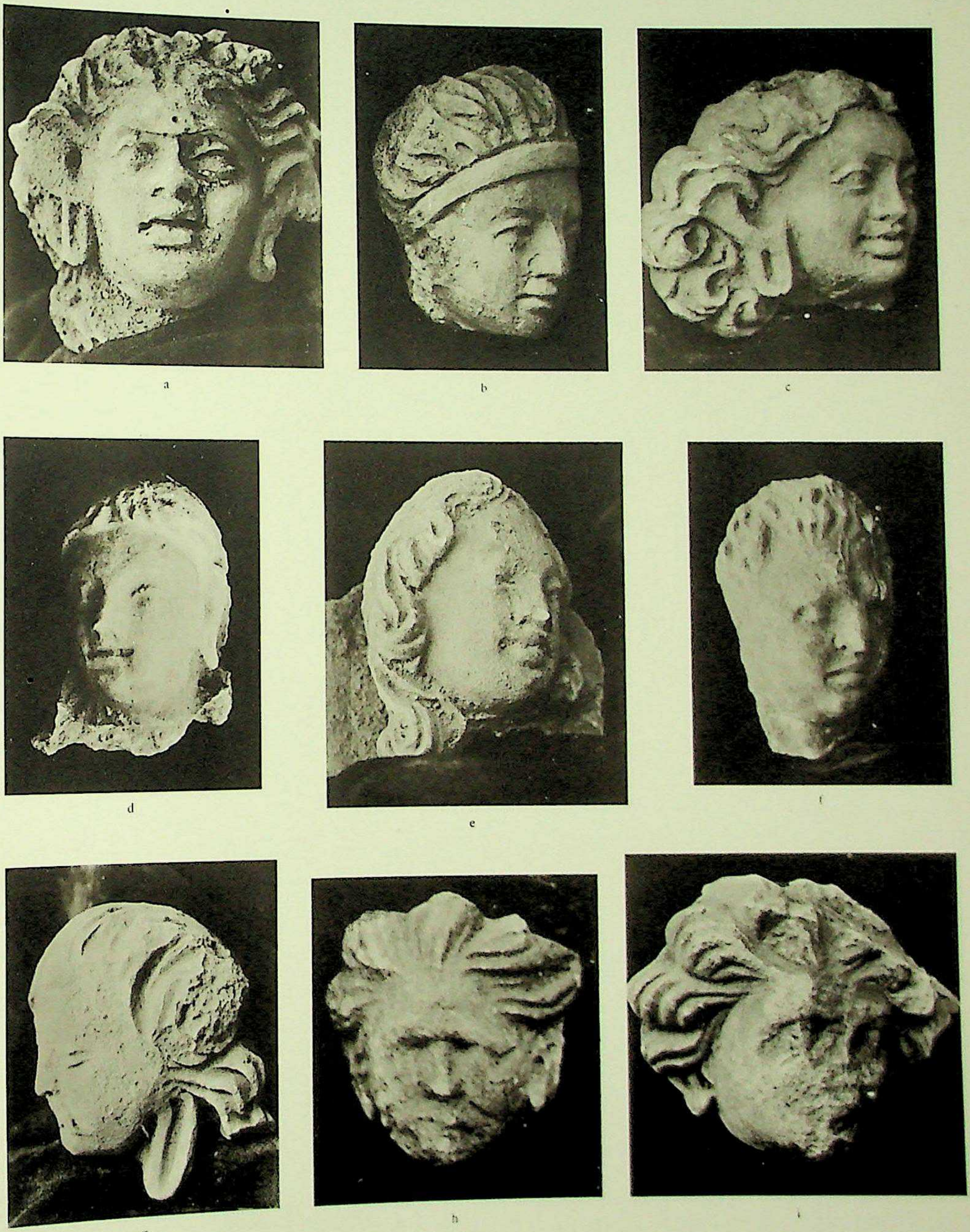
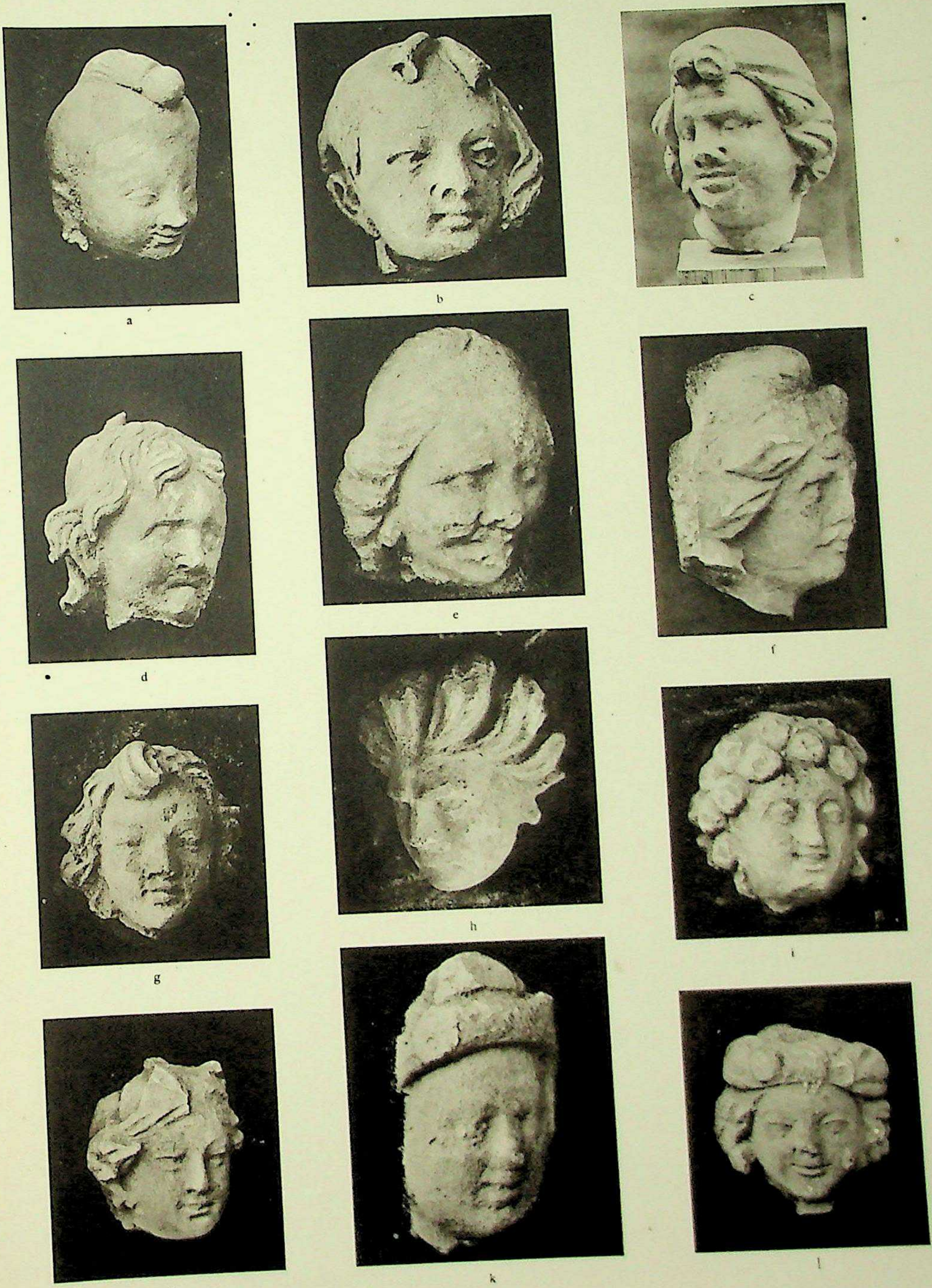
Têtes d'enfants et démons.



Têtes d'enfants.
(démons et grotesques).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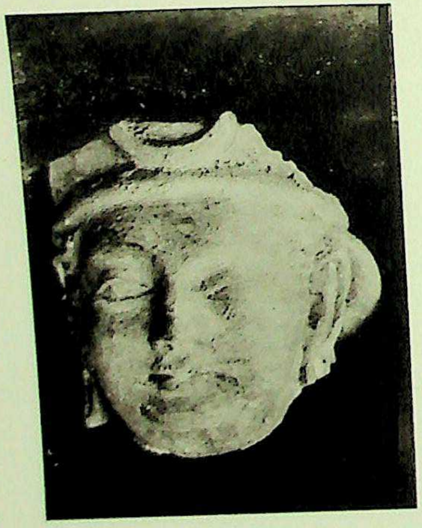
l

Têtes d'enfants.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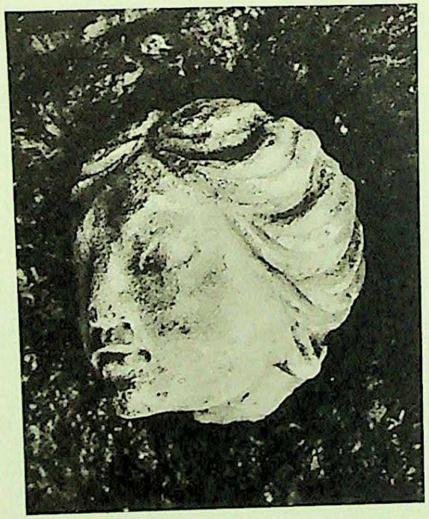
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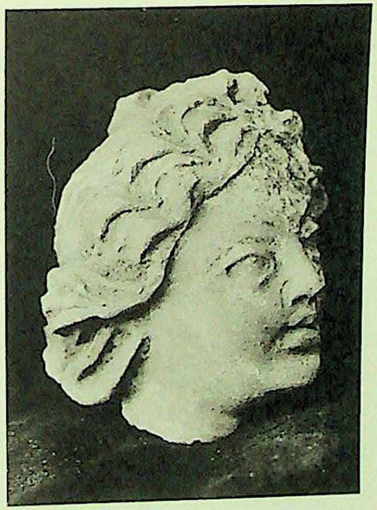
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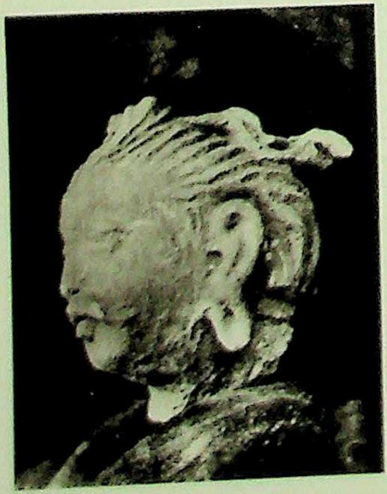
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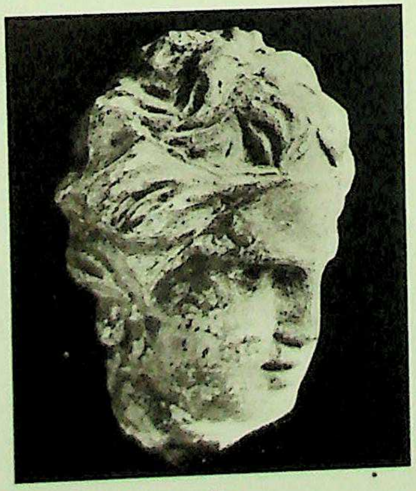
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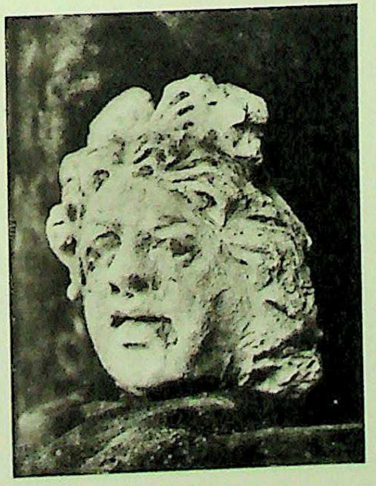
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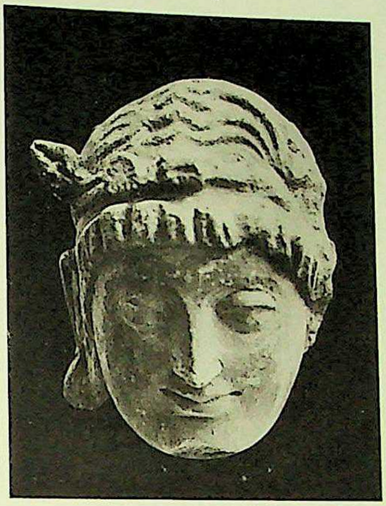
Têtes diverses.



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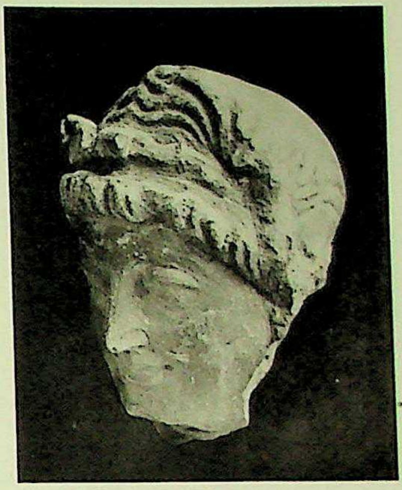

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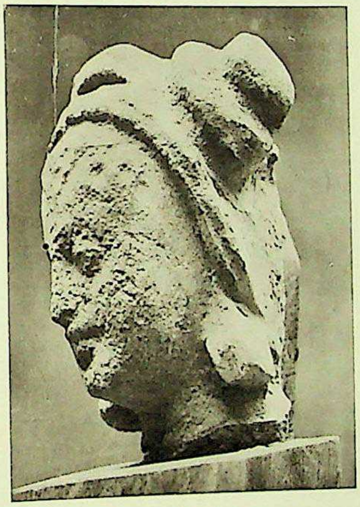

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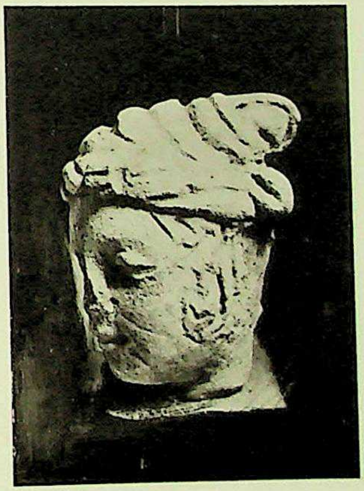

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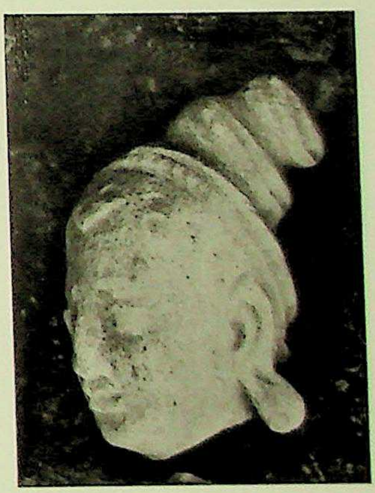

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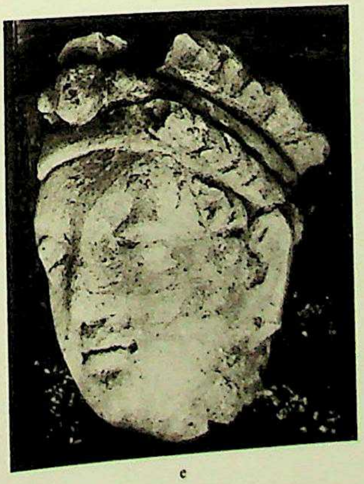

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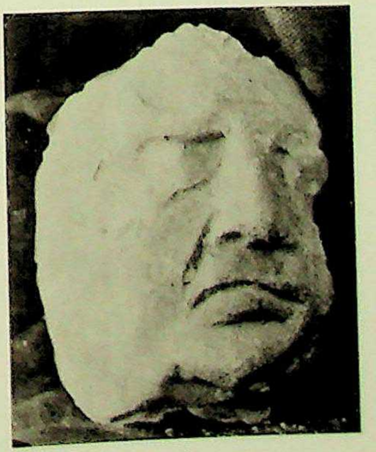

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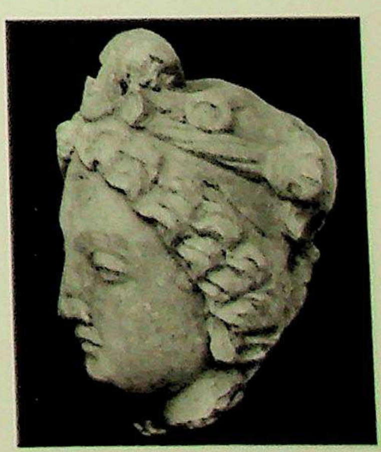

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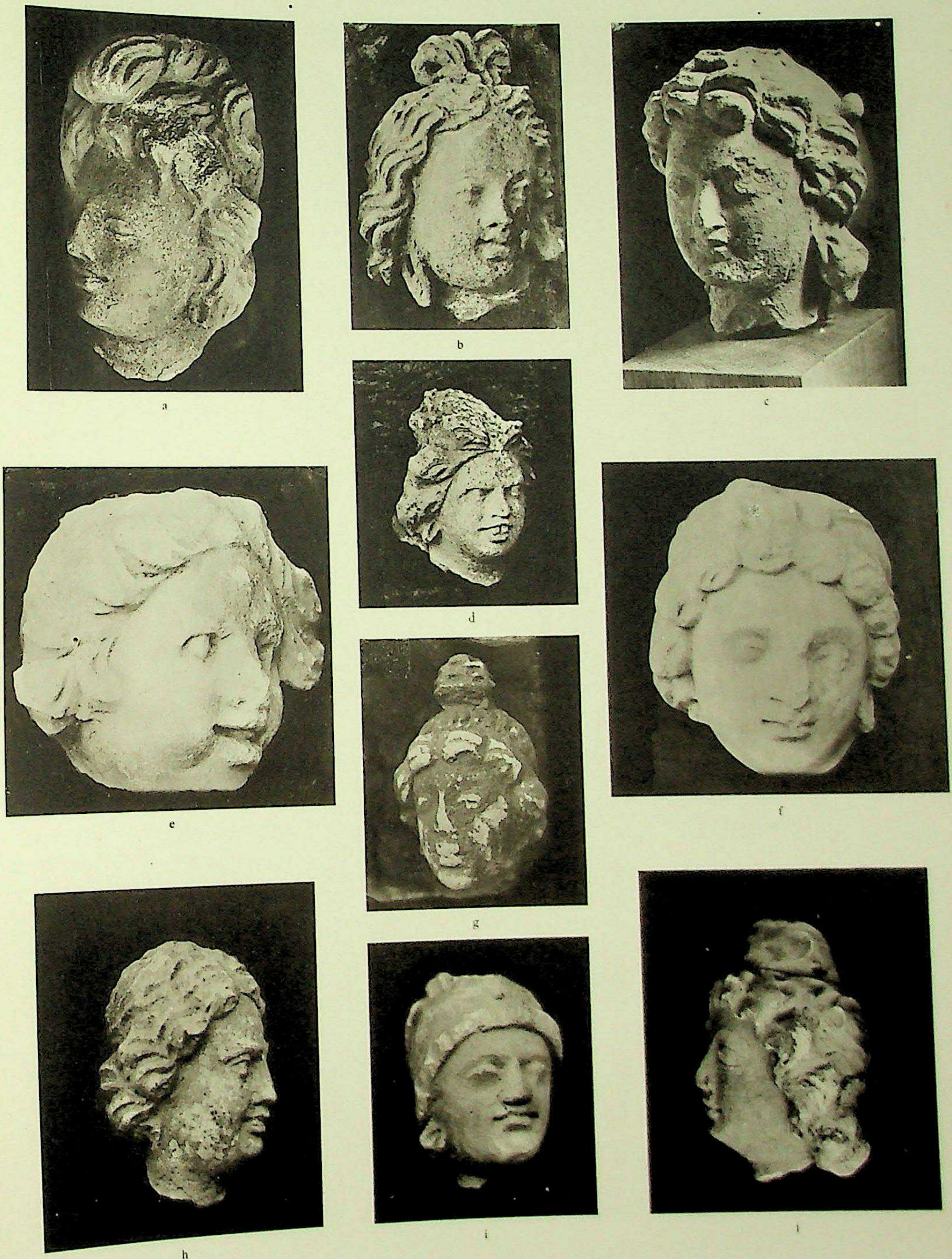
Têtes diverses.



a b c

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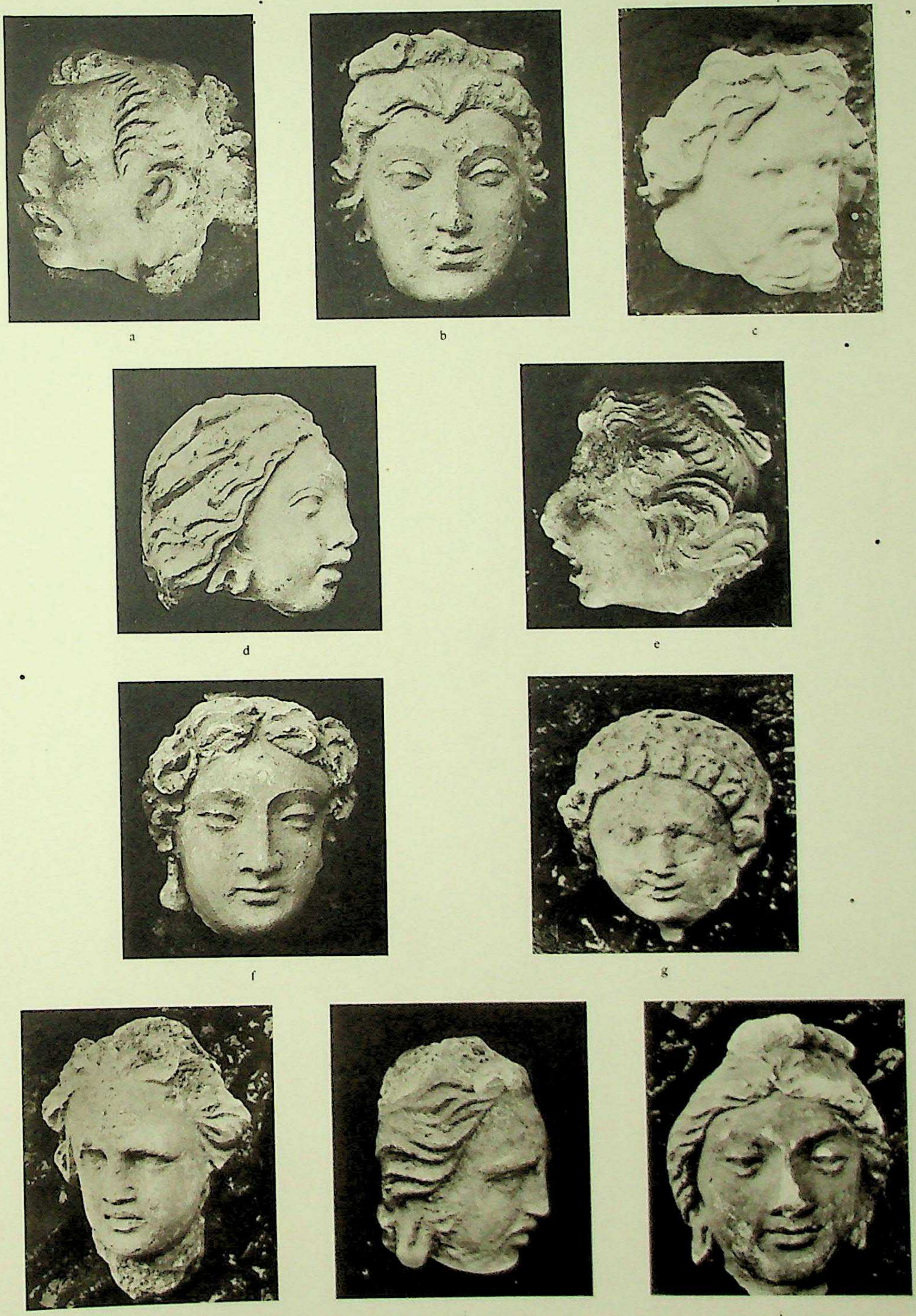
Têtes diverses.



a b c

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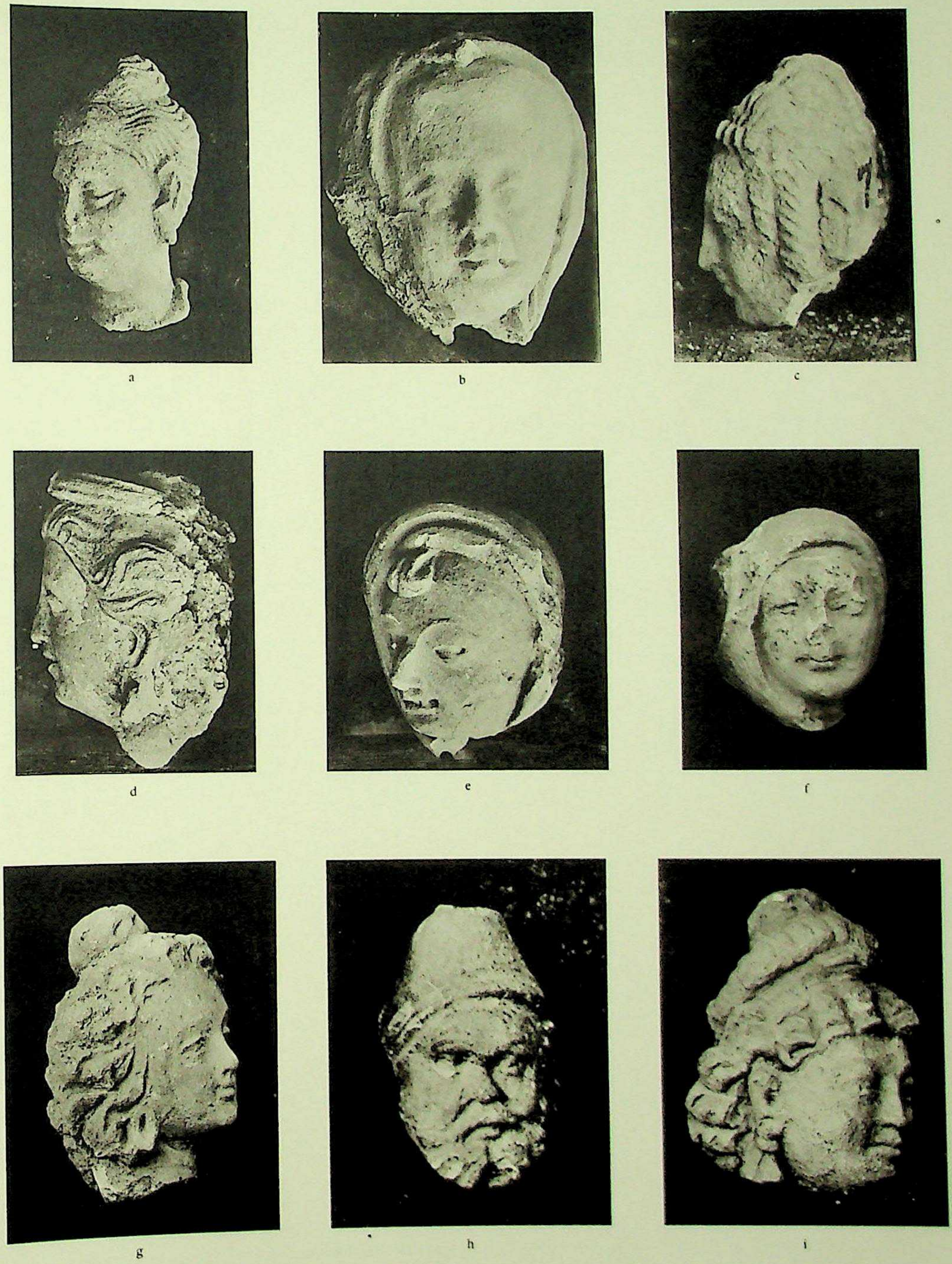
Têtes diverses.



a b c

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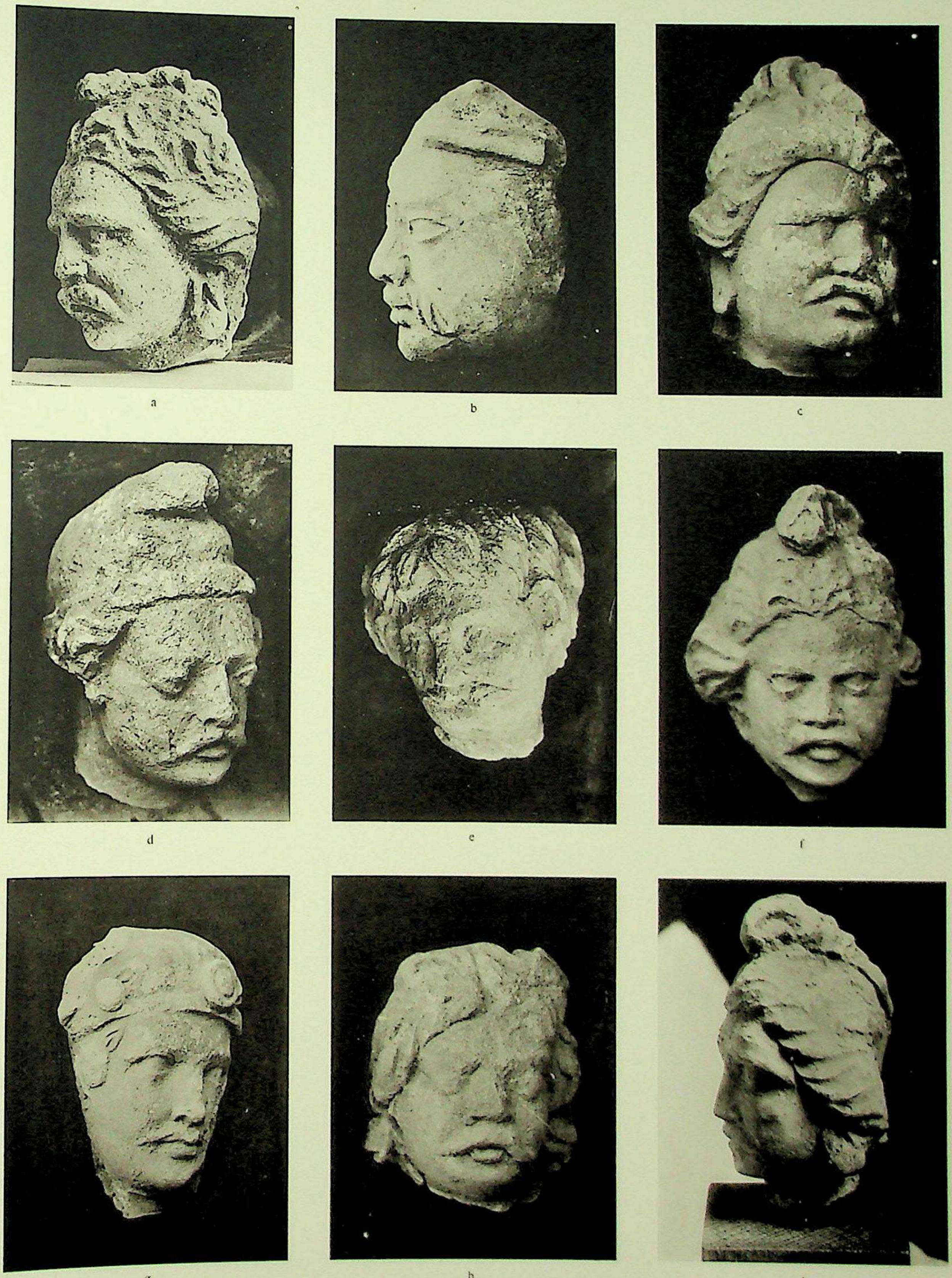
Têtes diverses.



a b c

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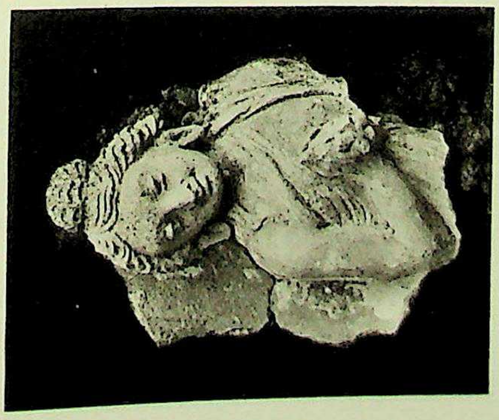
g h i

Têtes de Barbares.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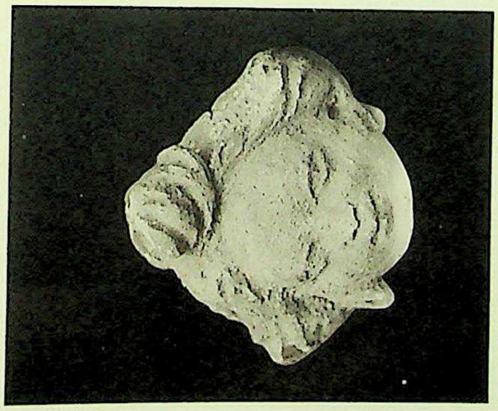
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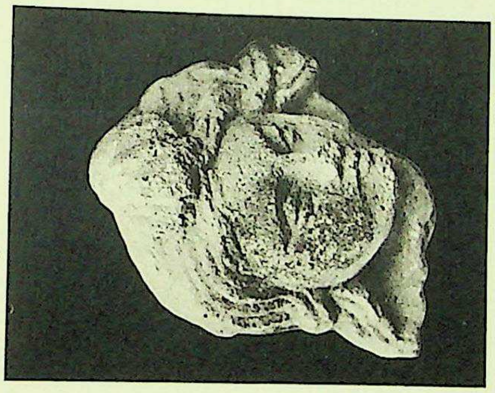
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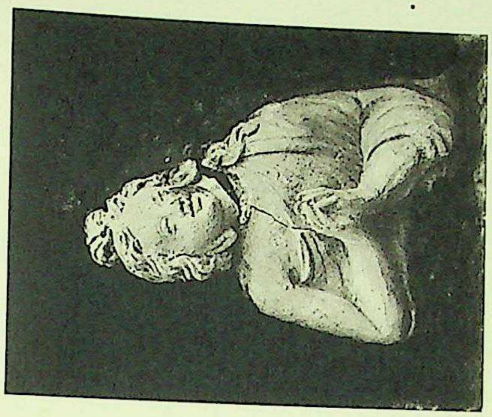
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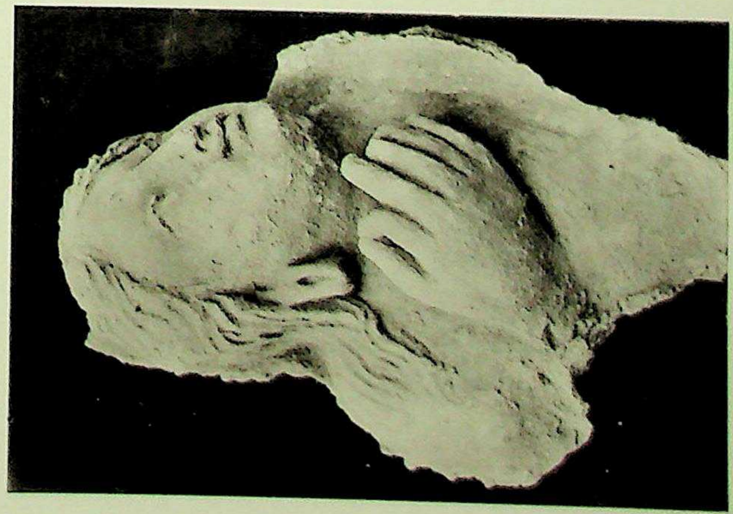
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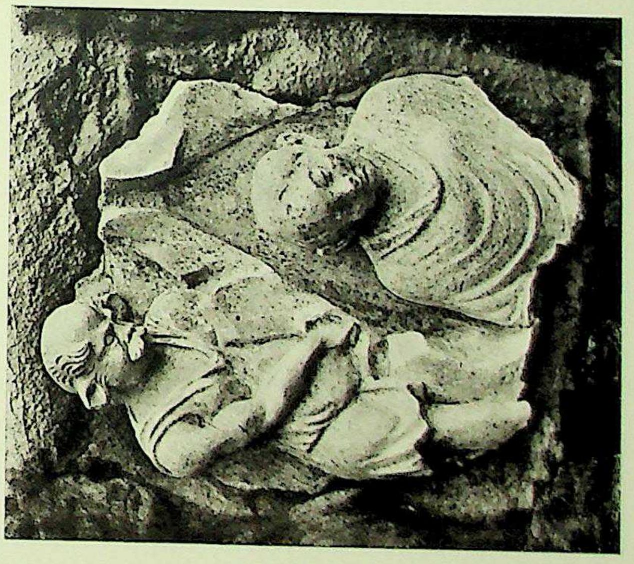
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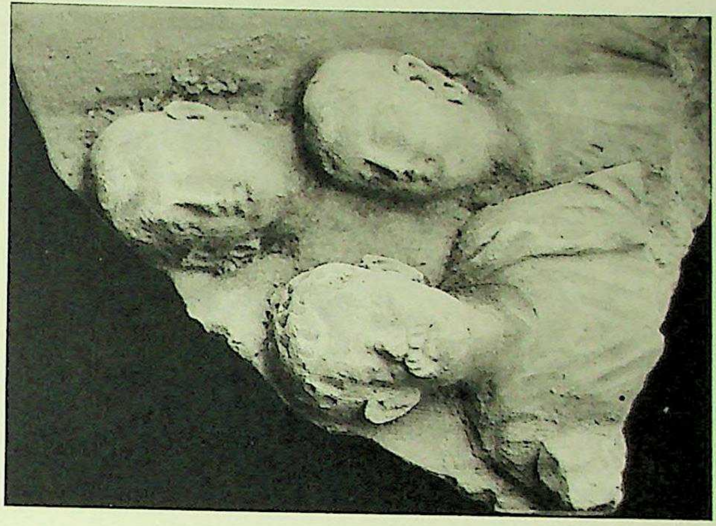
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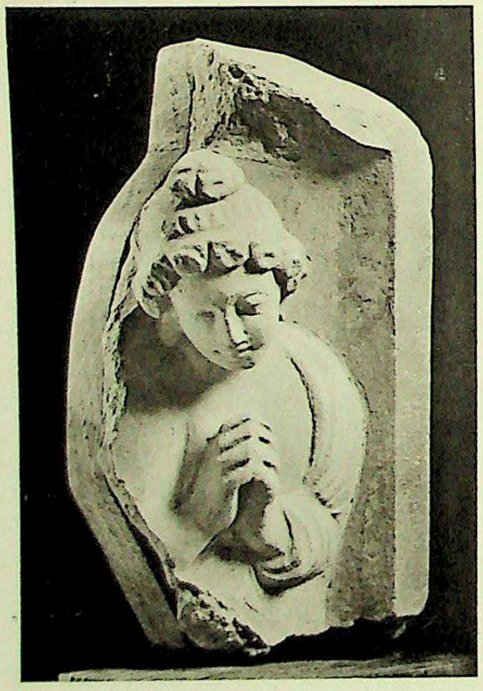
Orants, Enfants, Moines etc.



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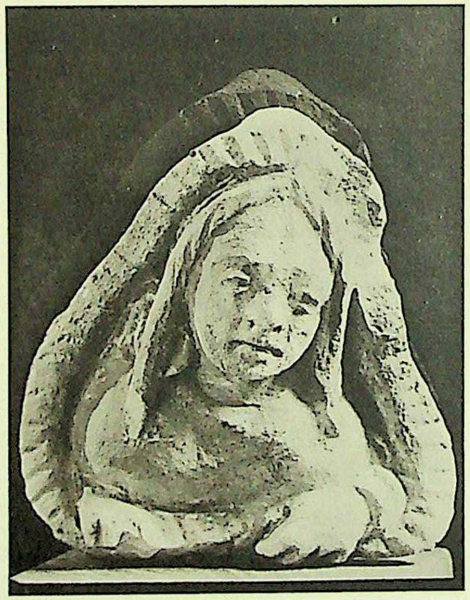

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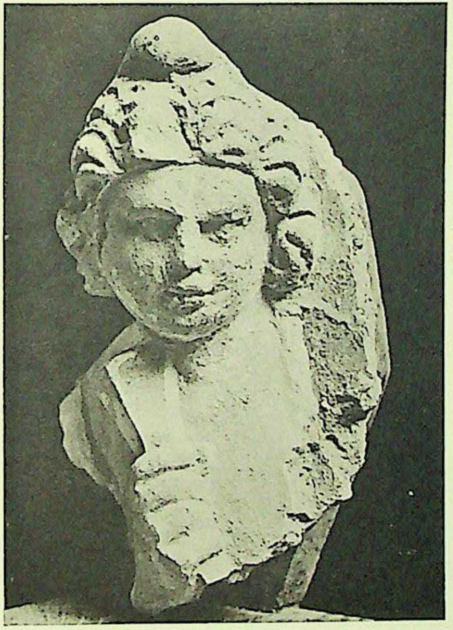

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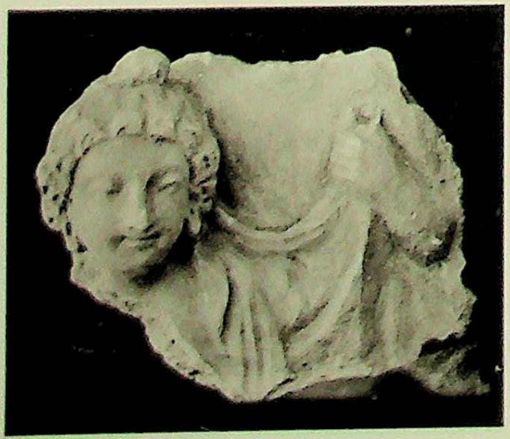

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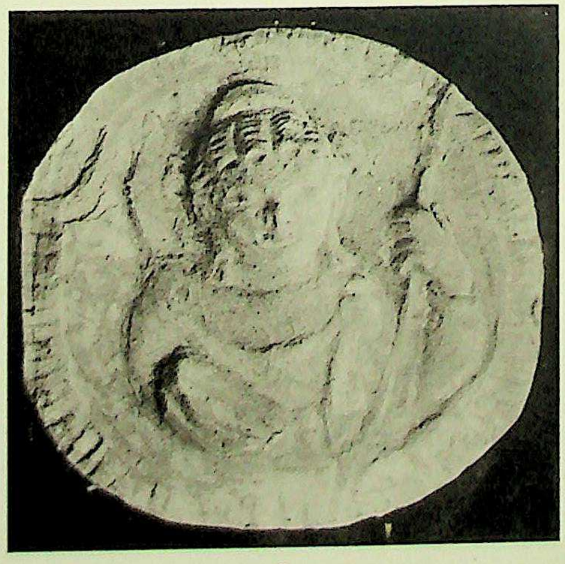

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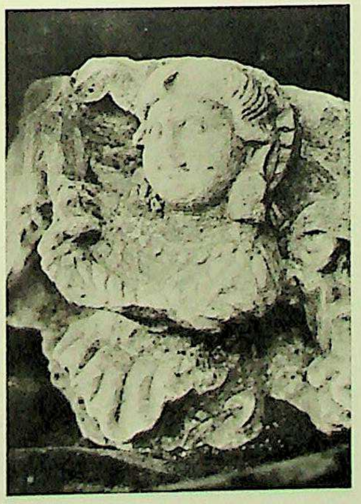

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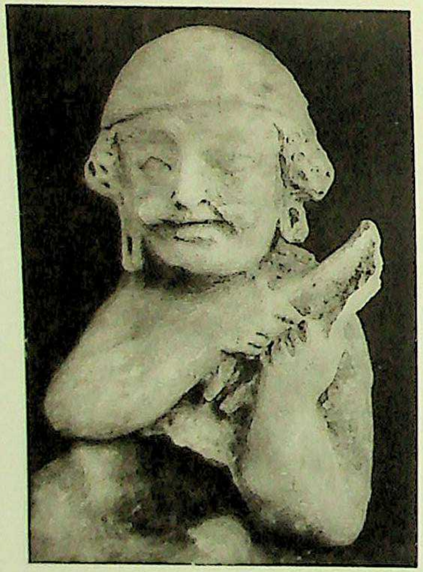
Personnages divers.



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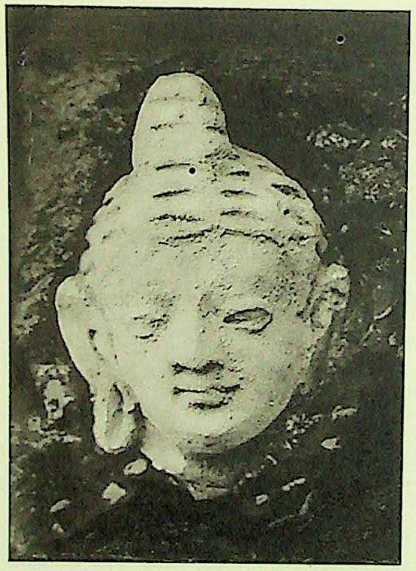

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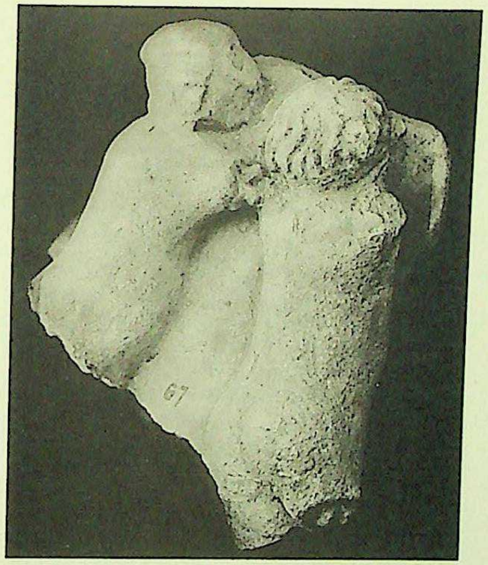

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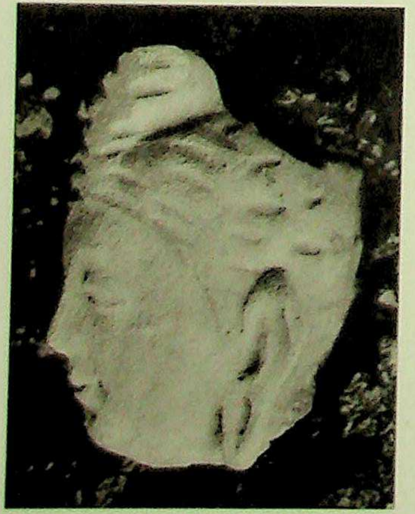

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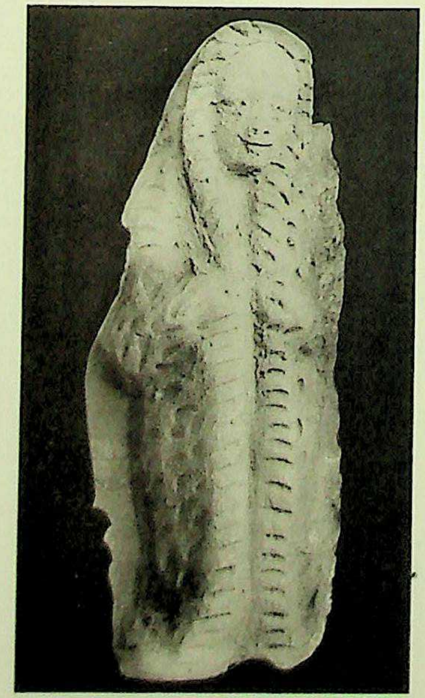

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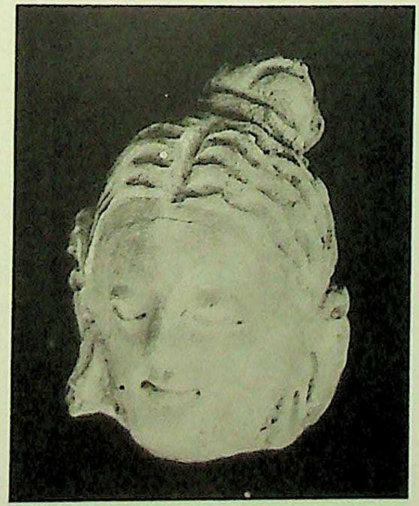

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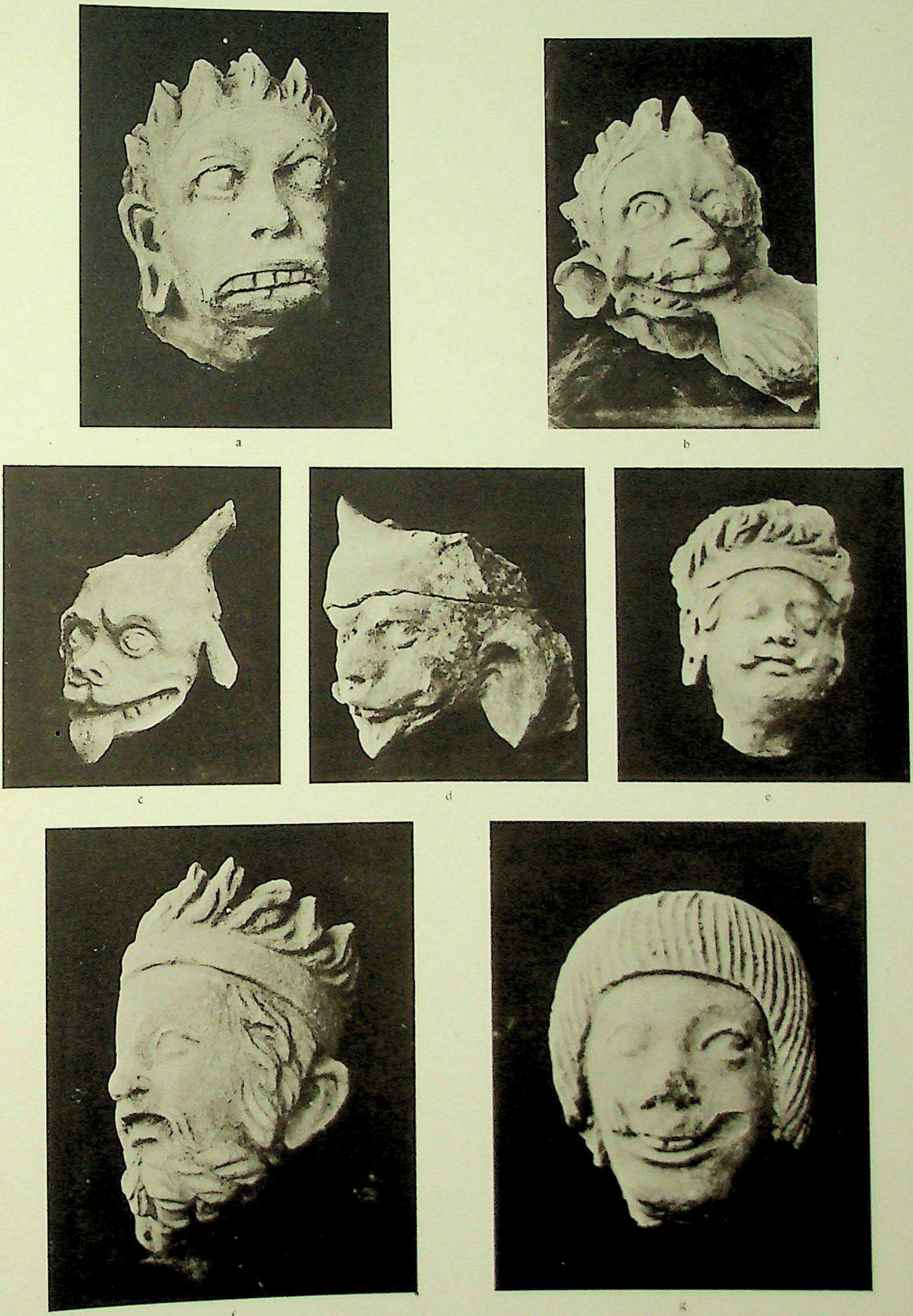
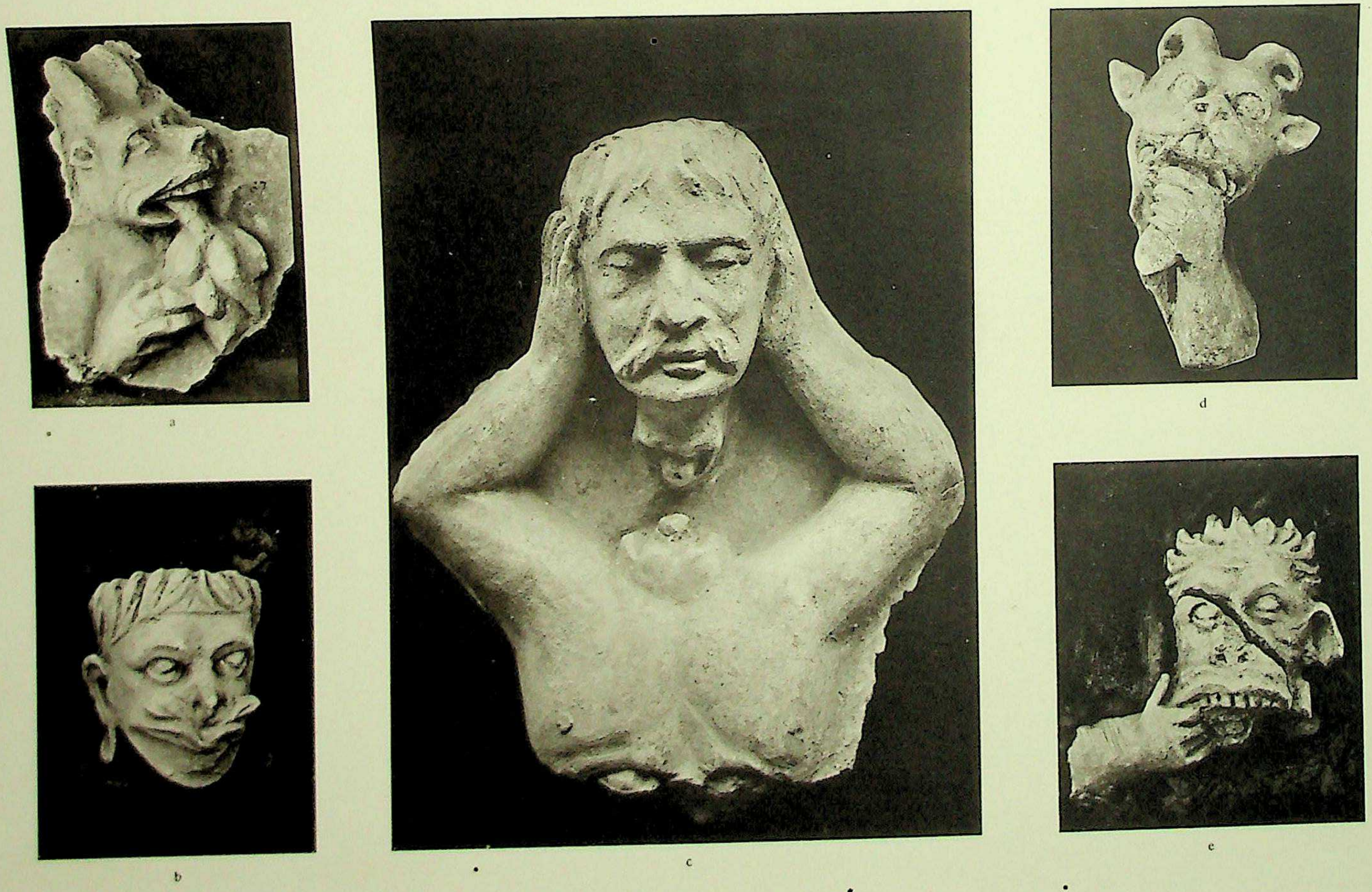
Personnages divers.



a b c d e f g

Démons (Yaksa) grotesques.



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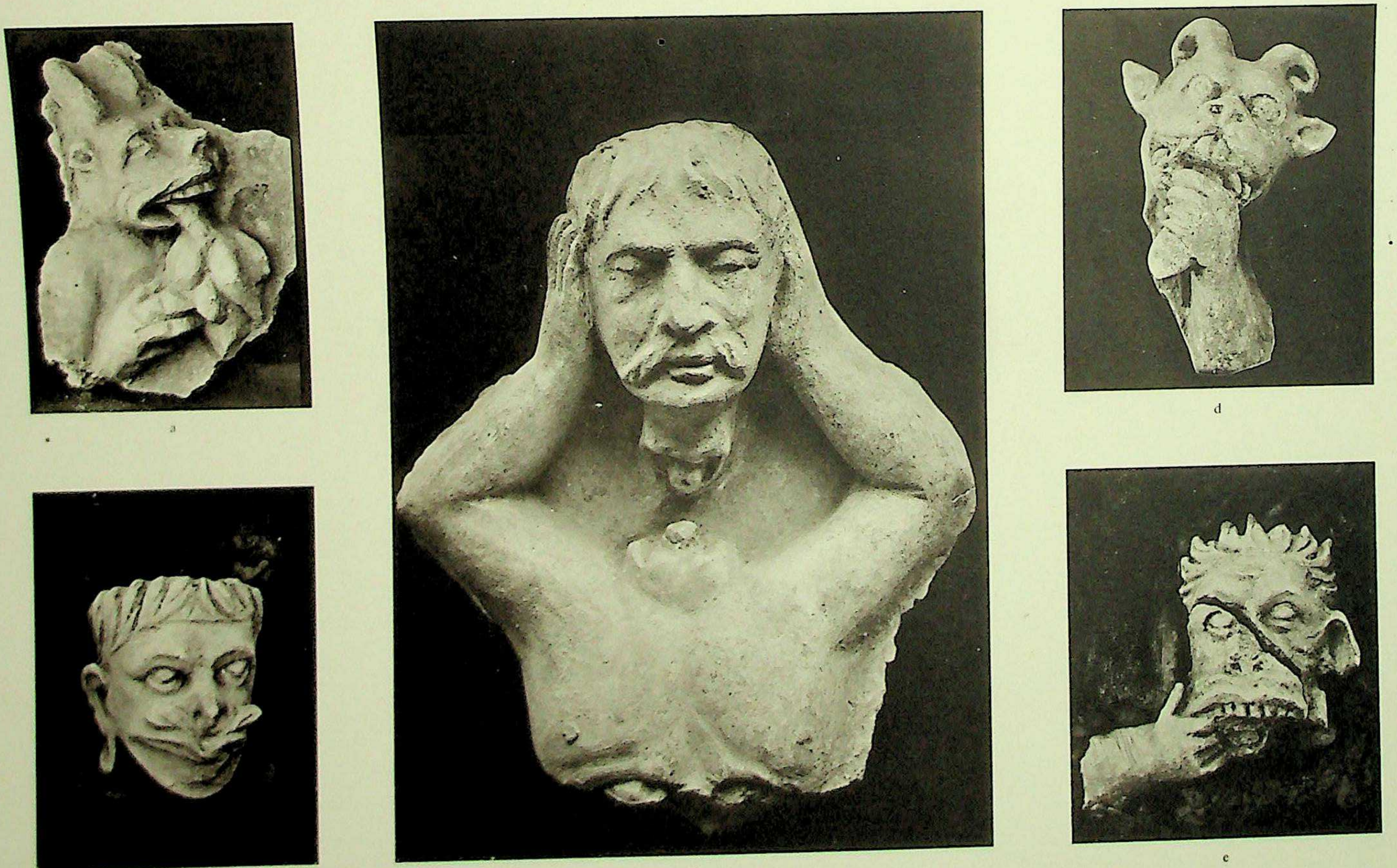
Démons (Yaksa) grotesques.



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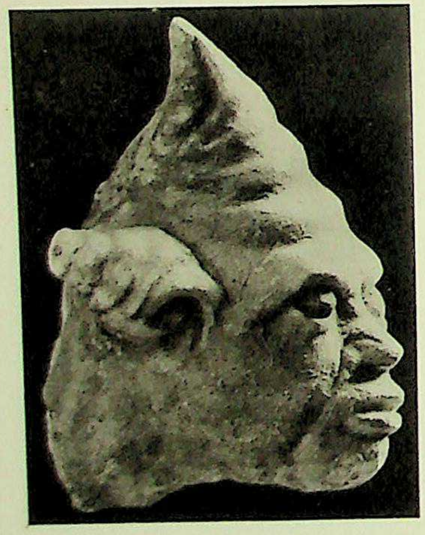
Démons (Yaksa) grotesques.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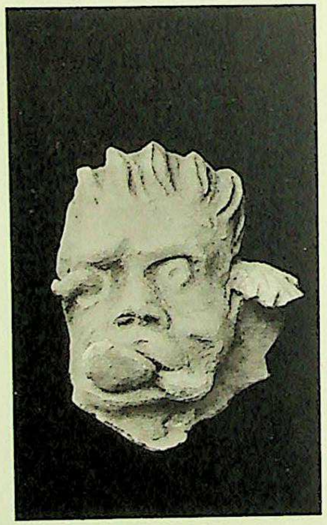
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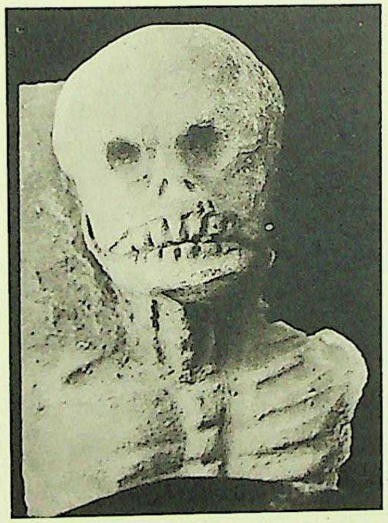
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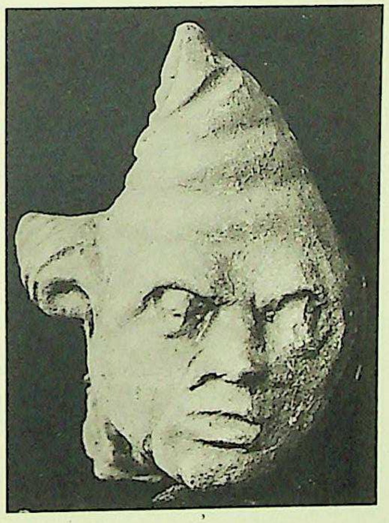
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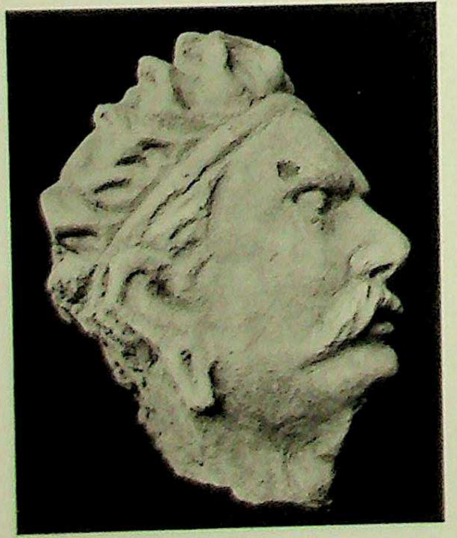
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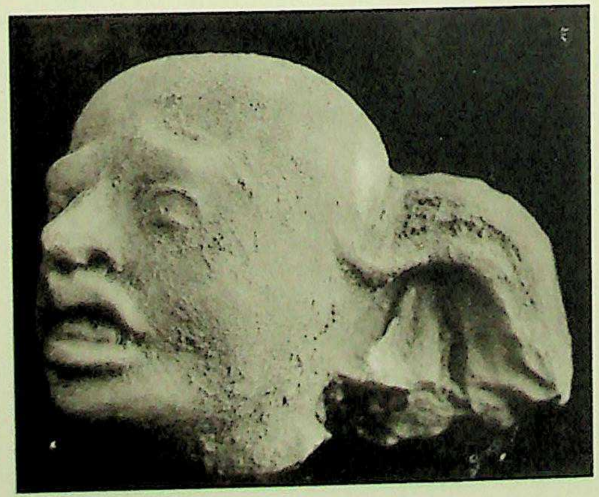
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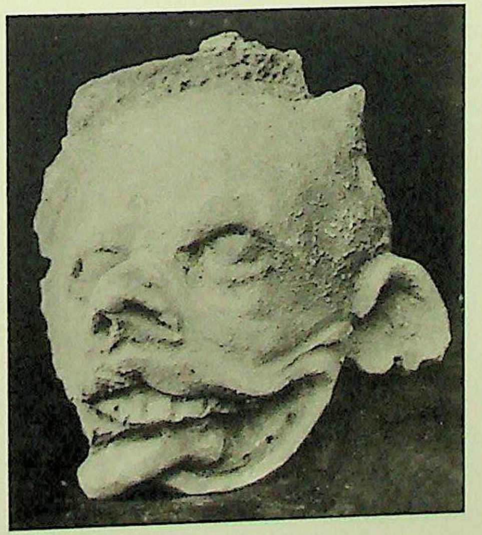
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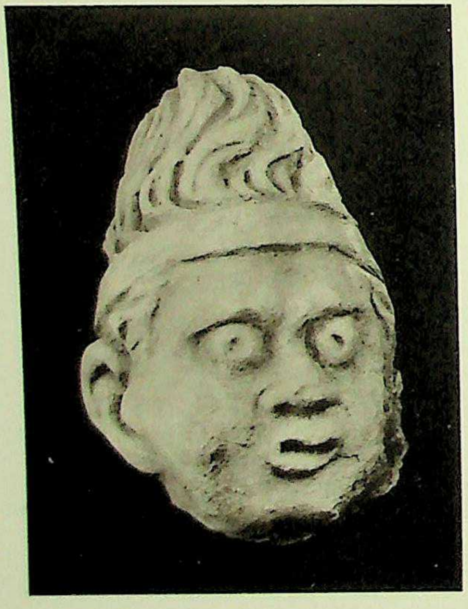
Démons (Yaksa) grotesques.



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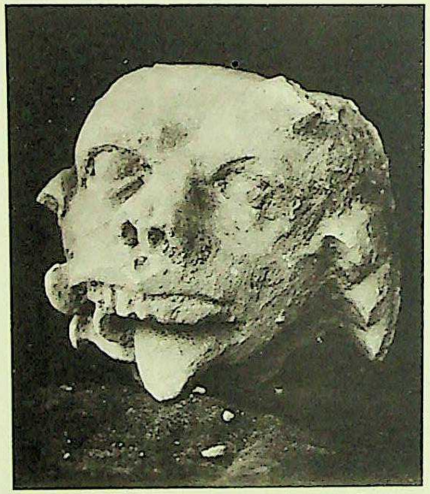

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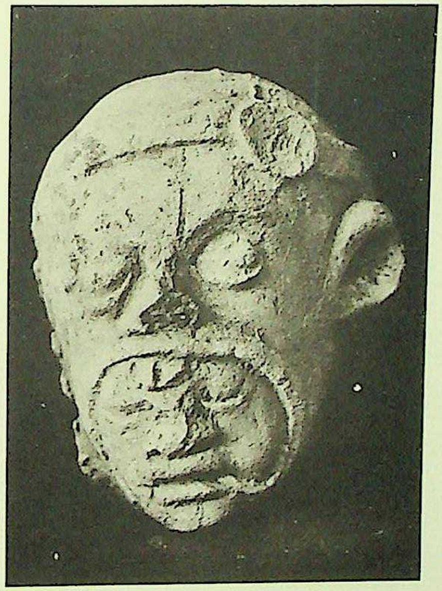

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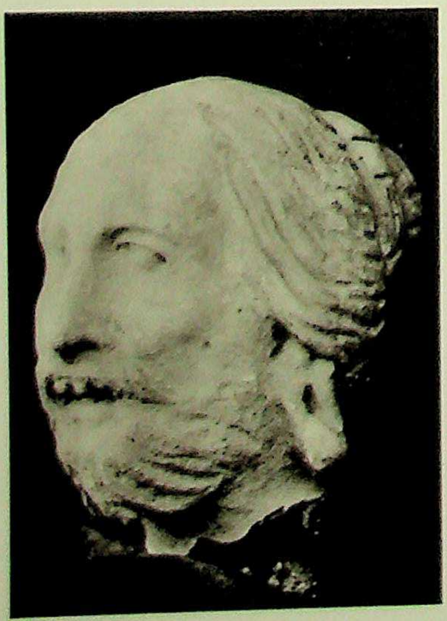

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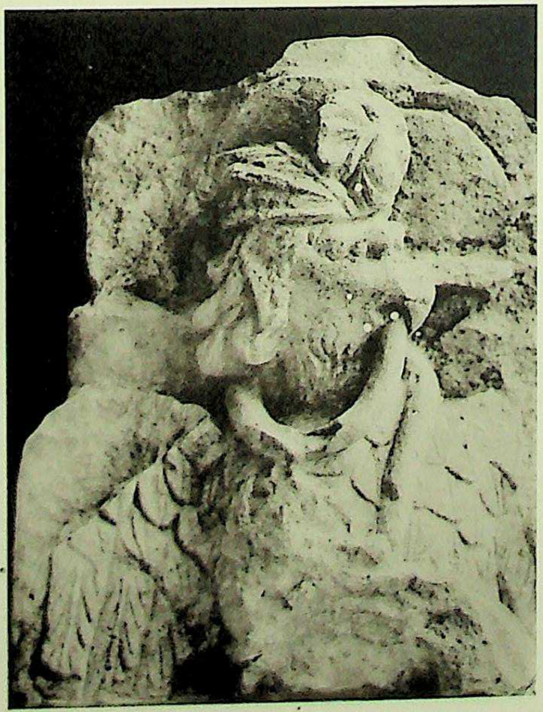

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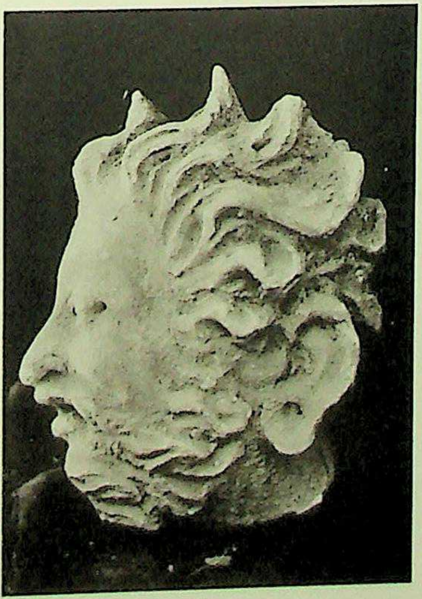
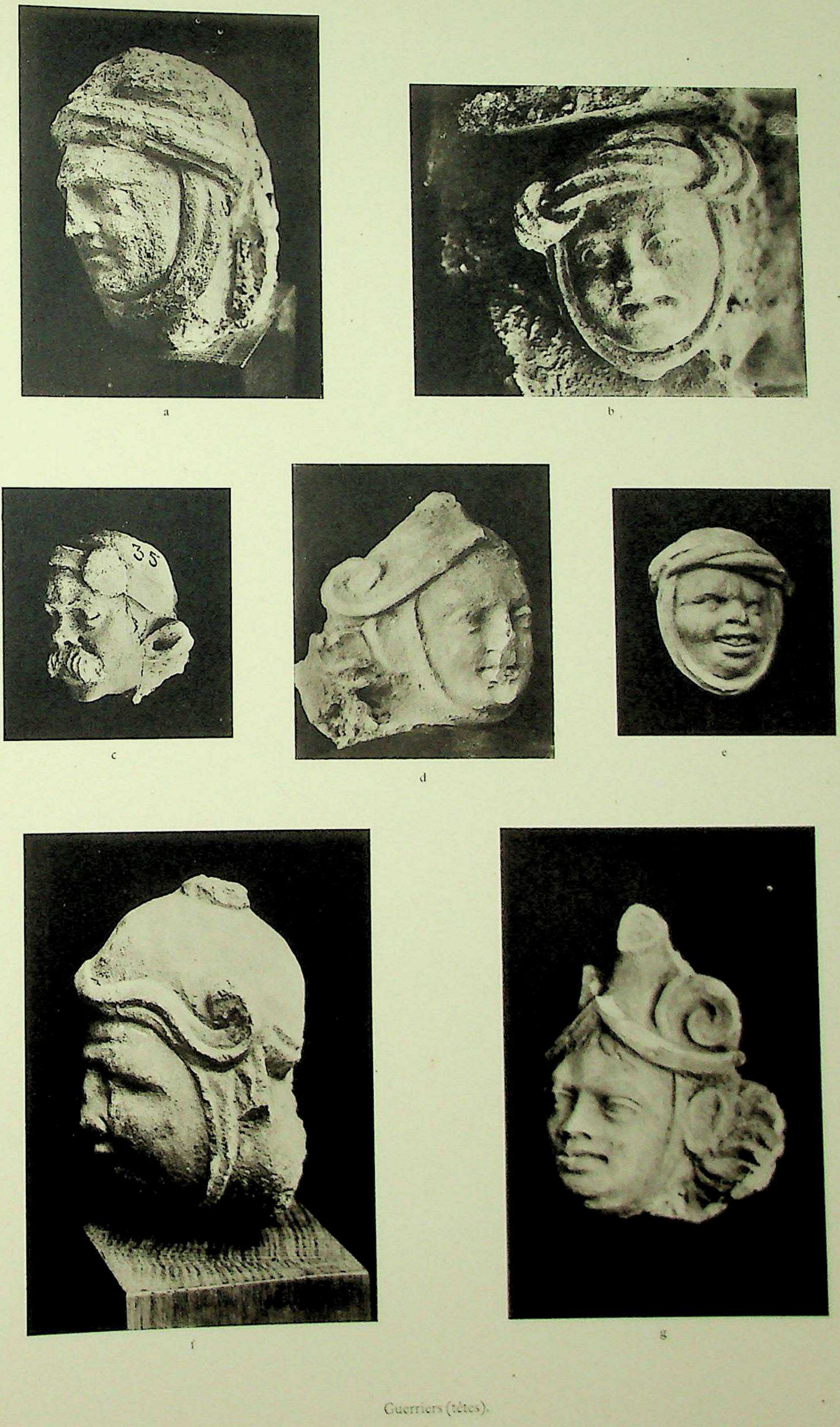
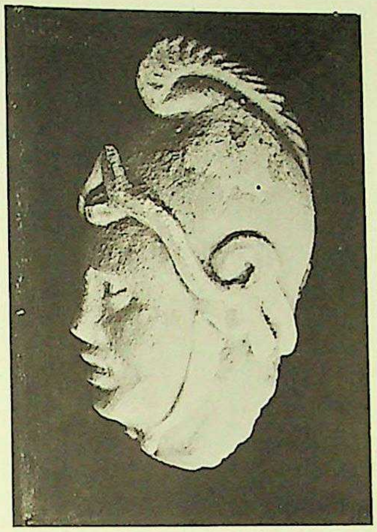


c

Démons (Yaksa) et garuda (e).


a b c d e f g

Guerriers (têtes).



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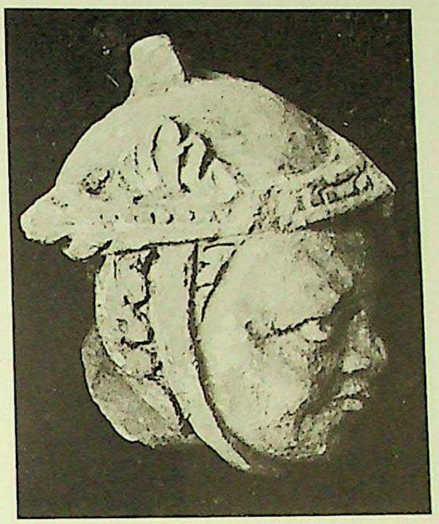

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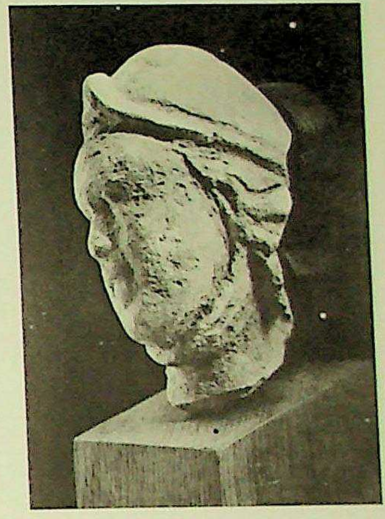

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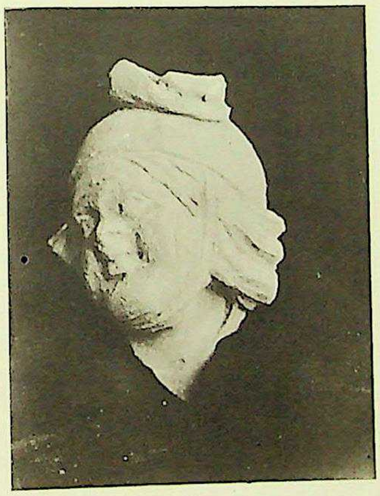

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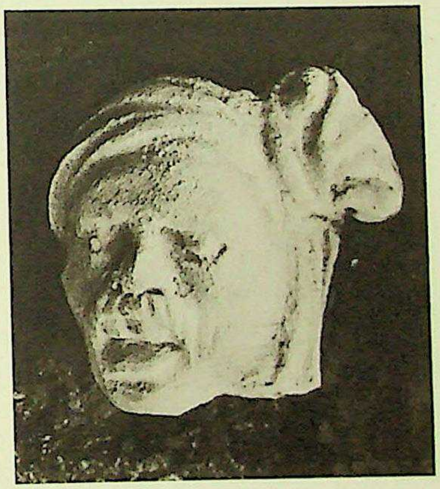

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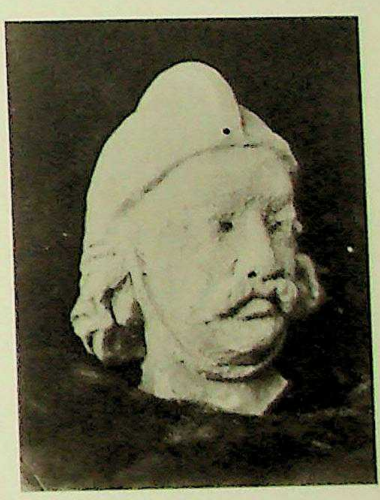

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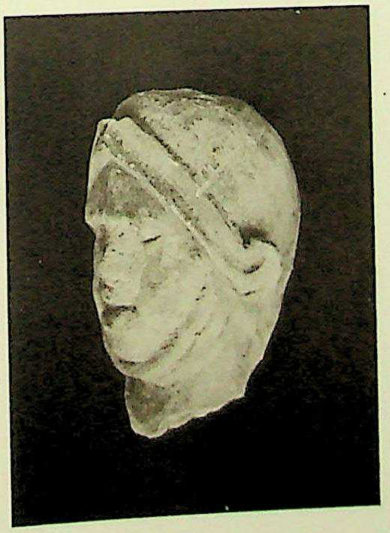

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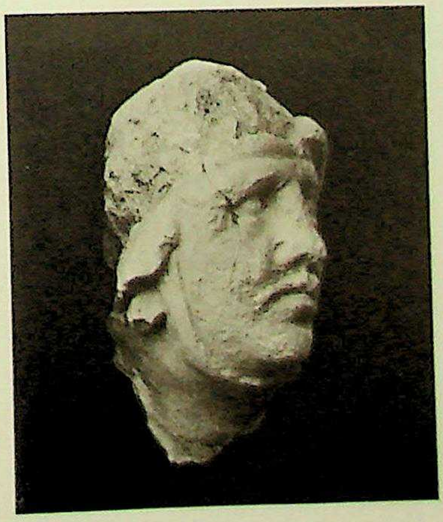

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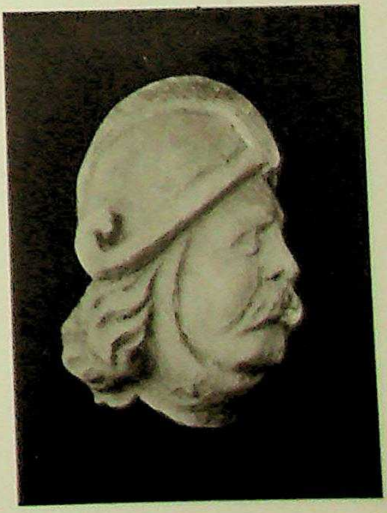
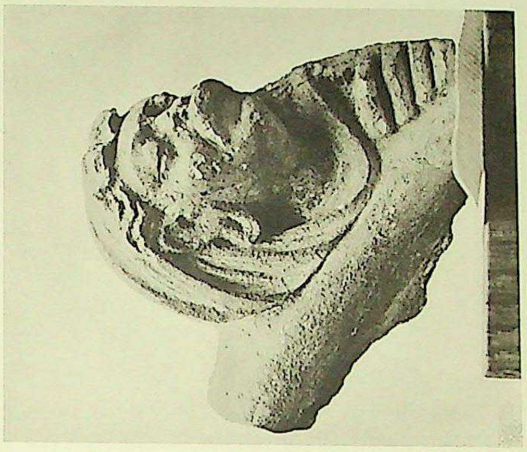


i

Guerriers.



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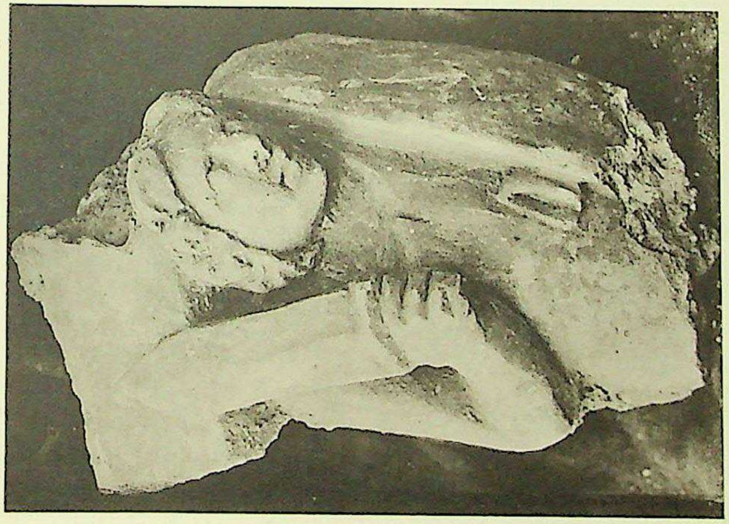

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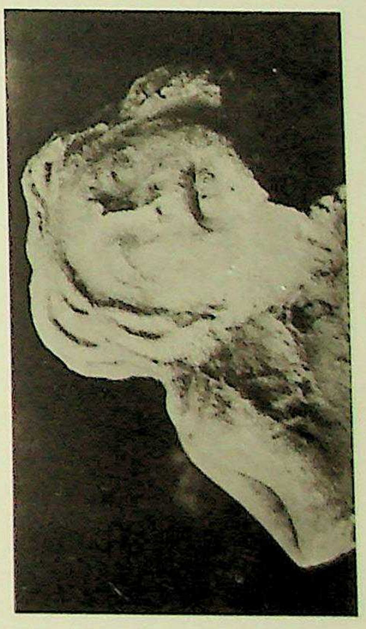

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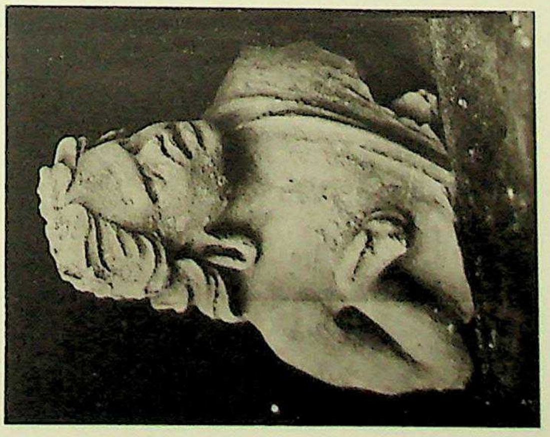

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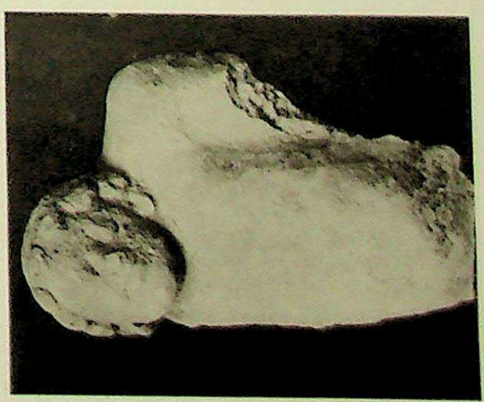

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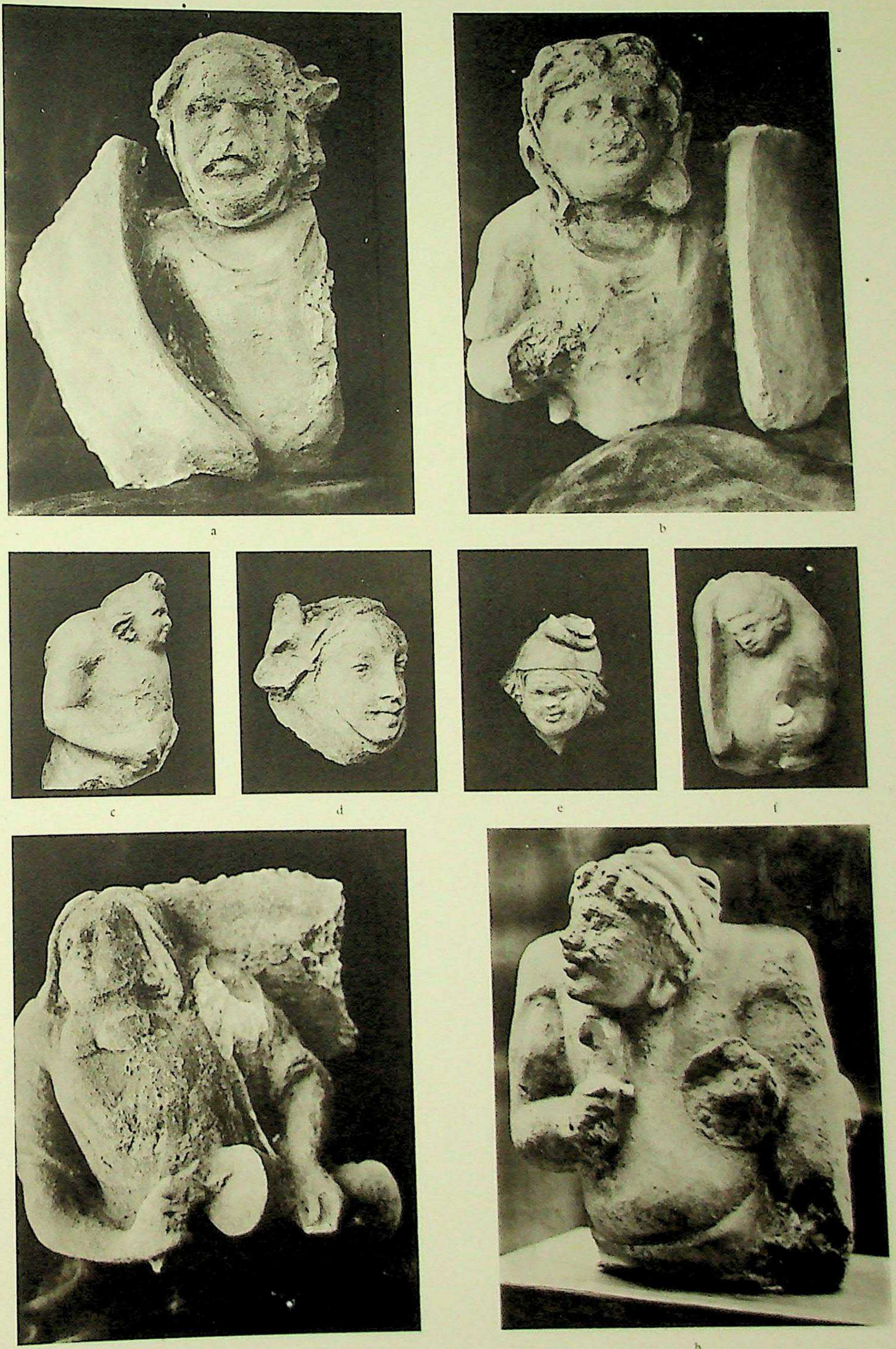
Guerriers.



a b

c d e f

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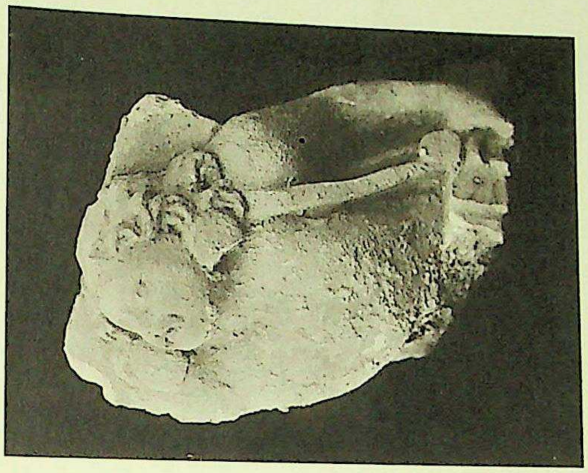
Guerriers.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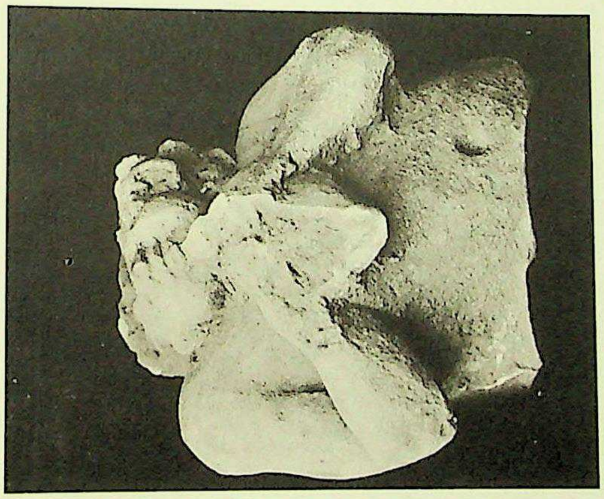
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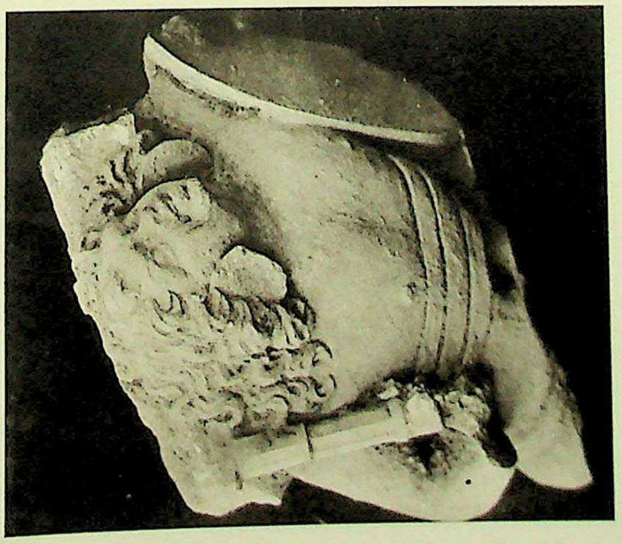
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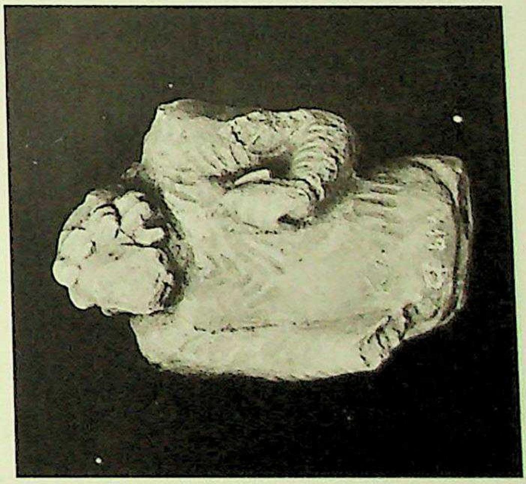
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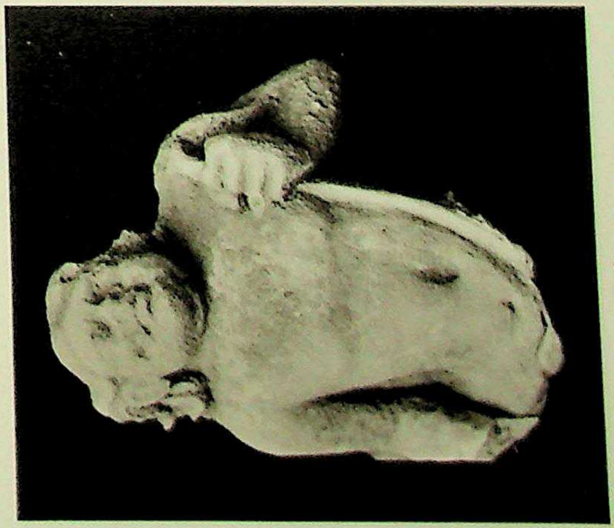
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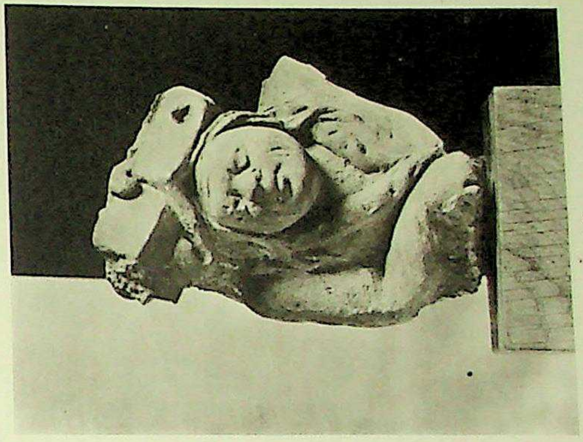
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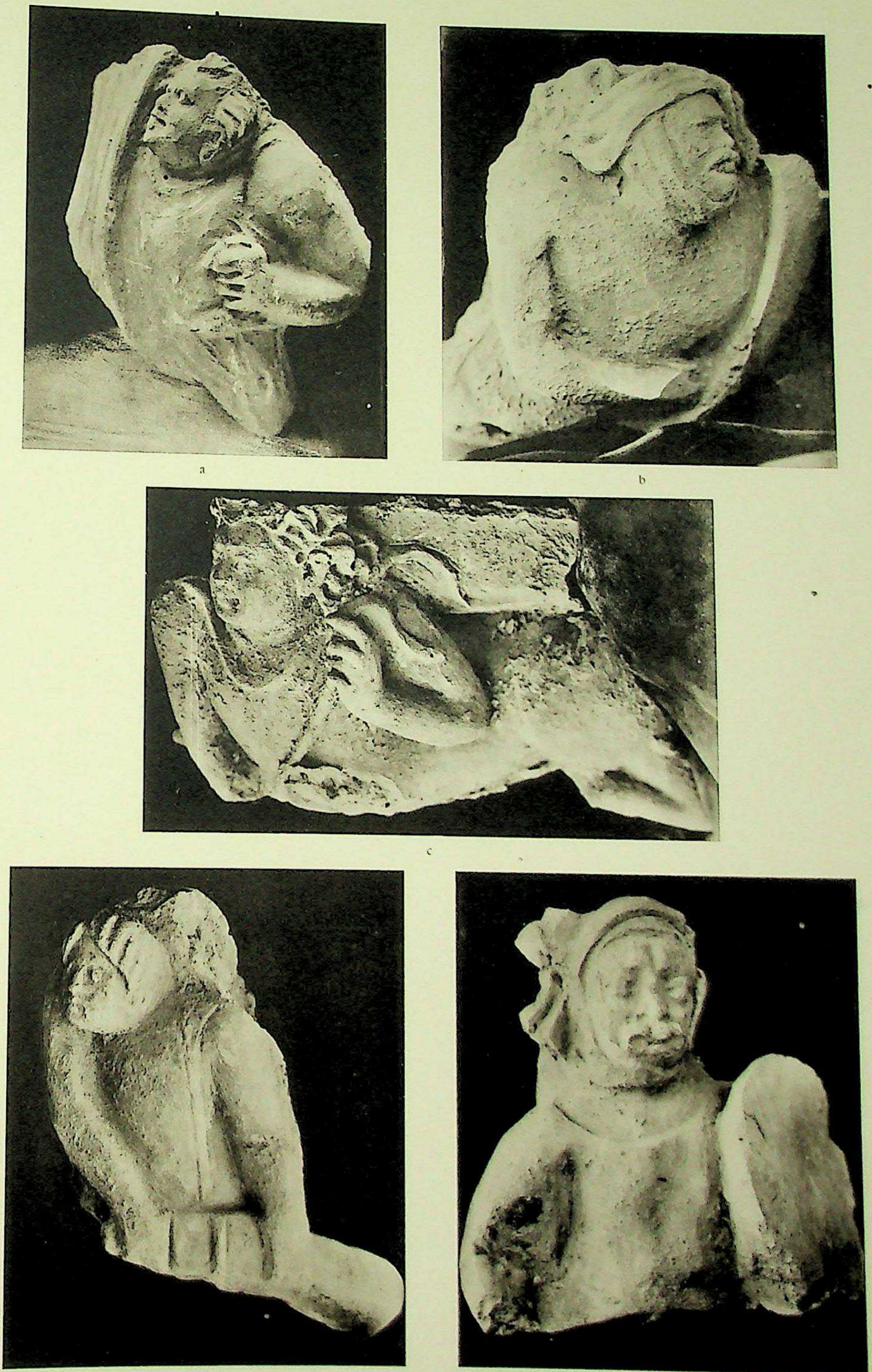
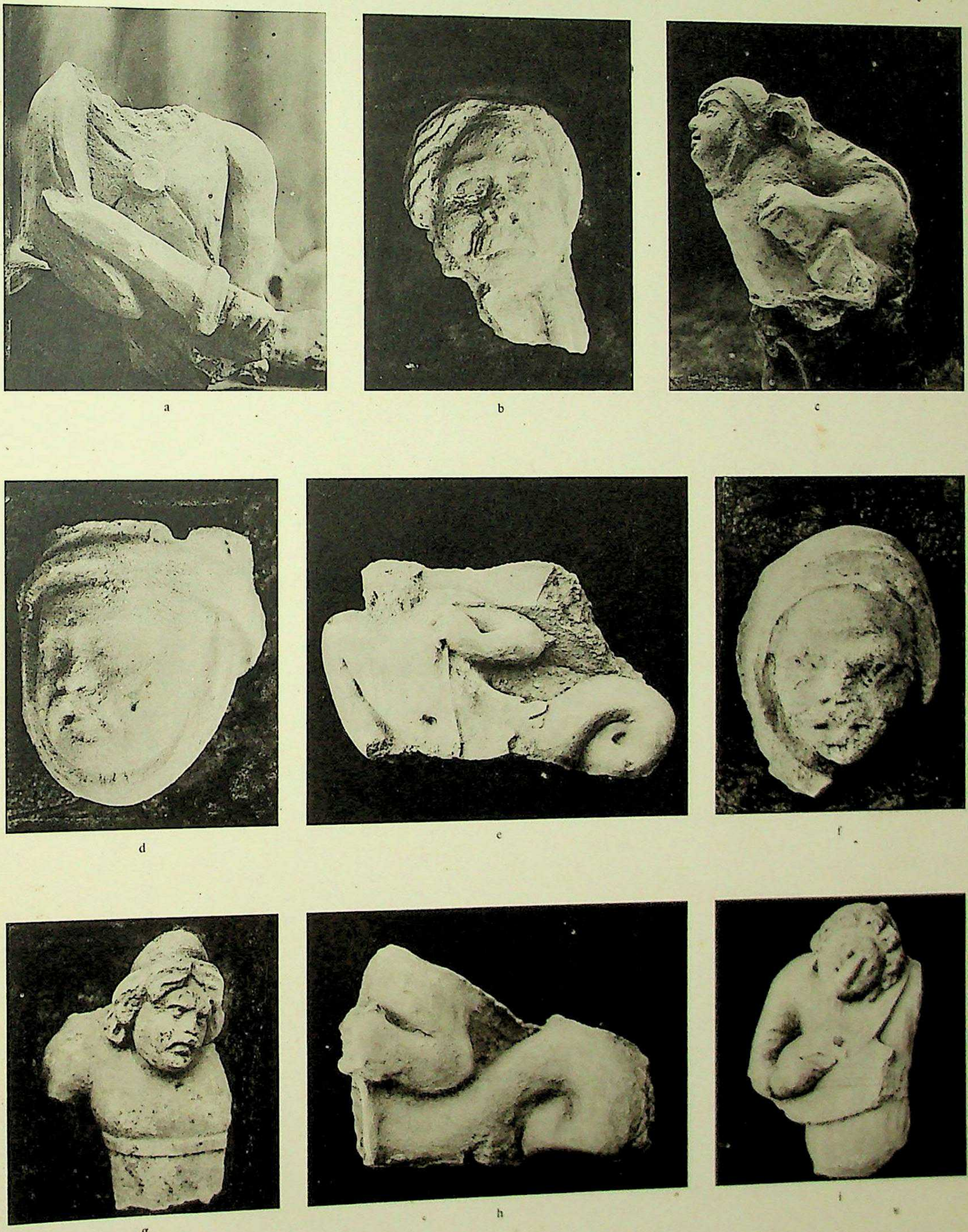
Guerriers.

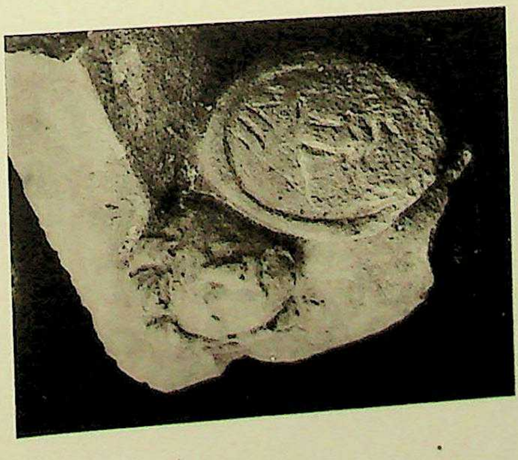


a b c d e

Guerriers à corps humain ou en centaure.


a b c d e f g h i

Guerriers à corps humain ou en sirènes.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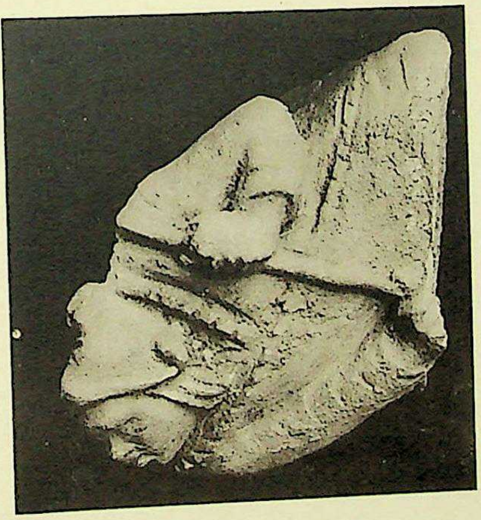
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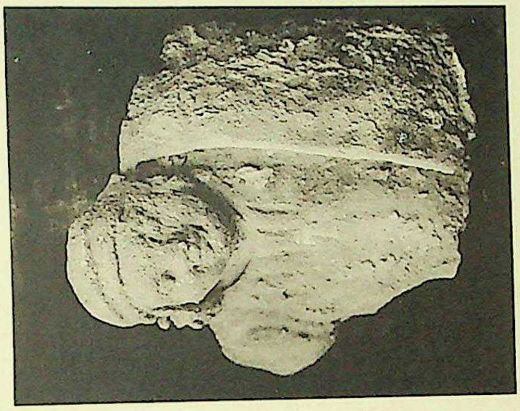
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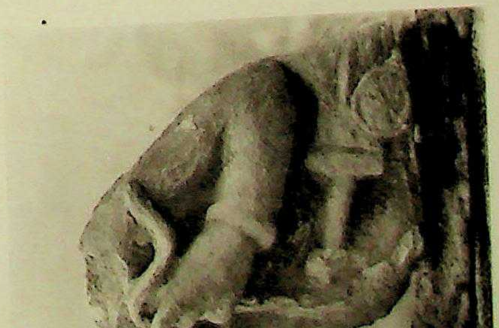
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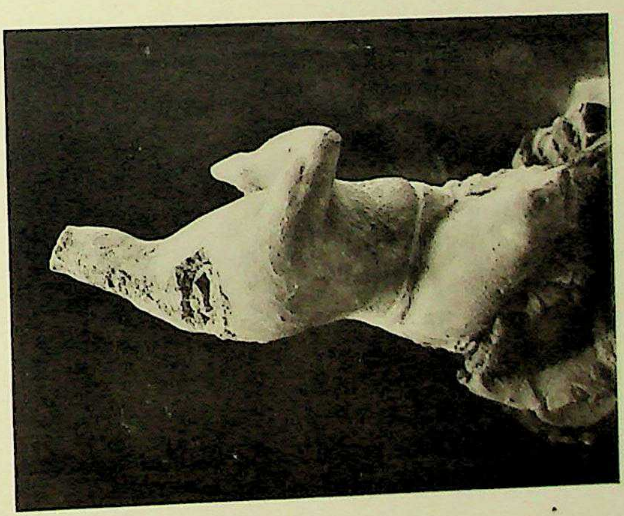
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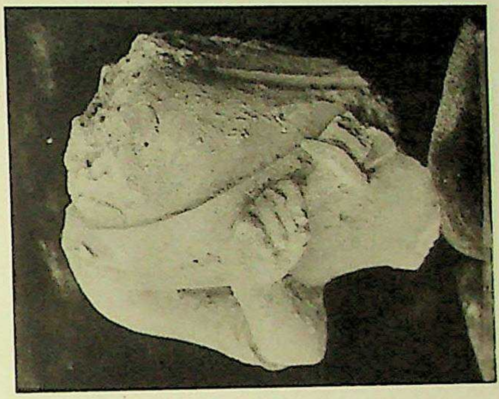
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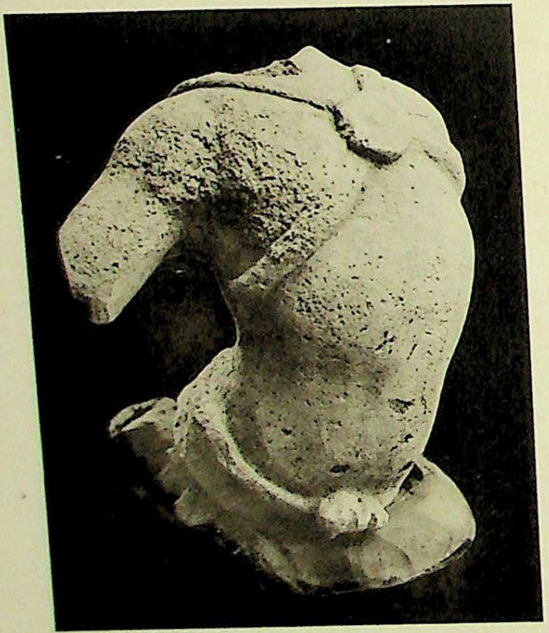
Guerriers.



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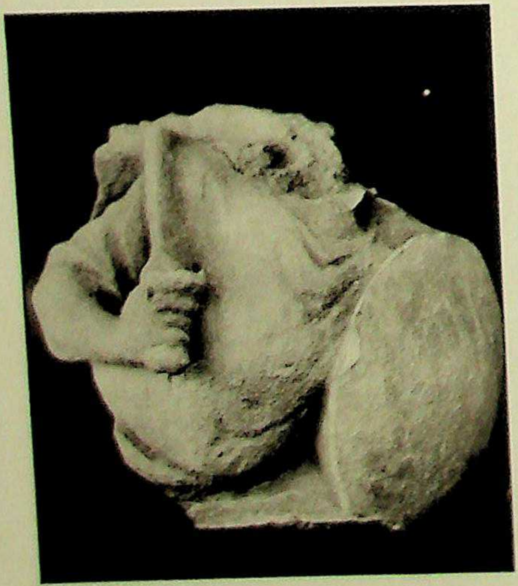

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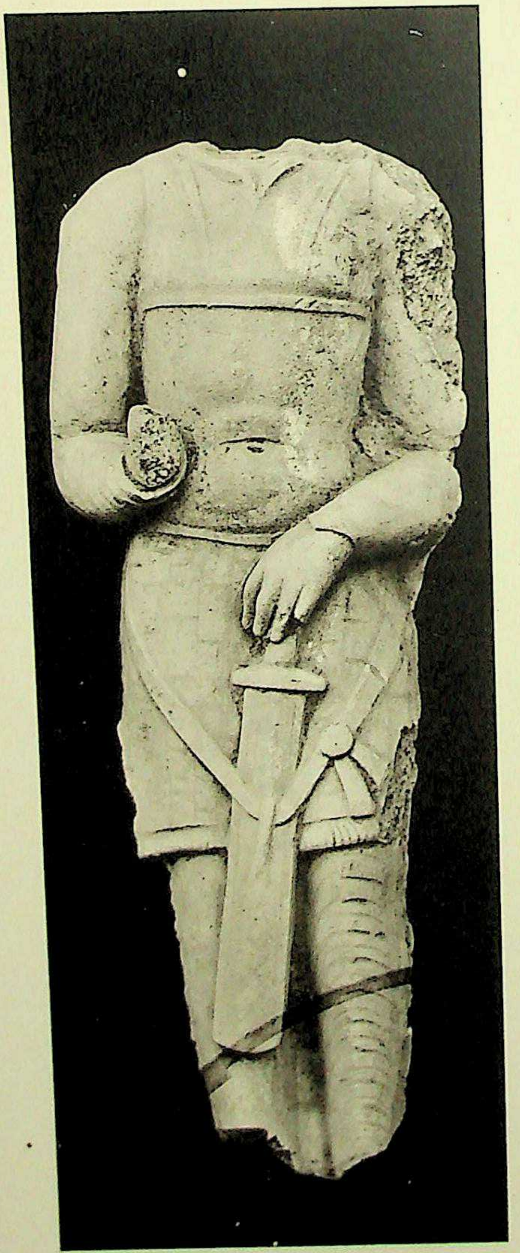

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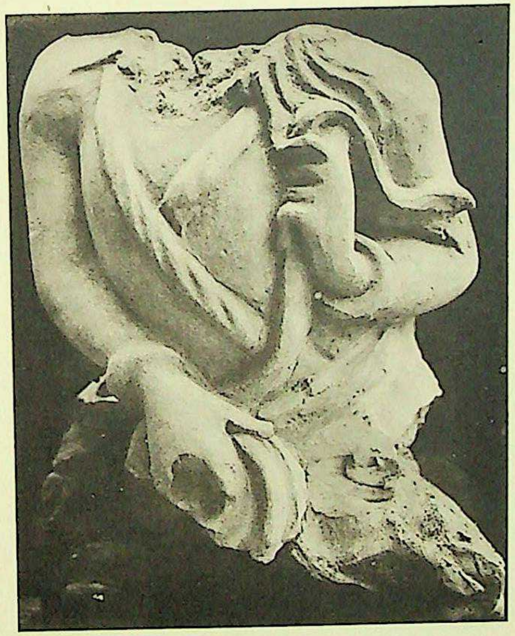

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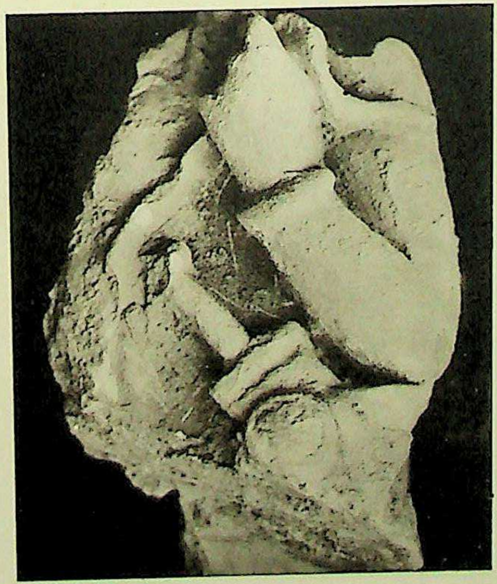

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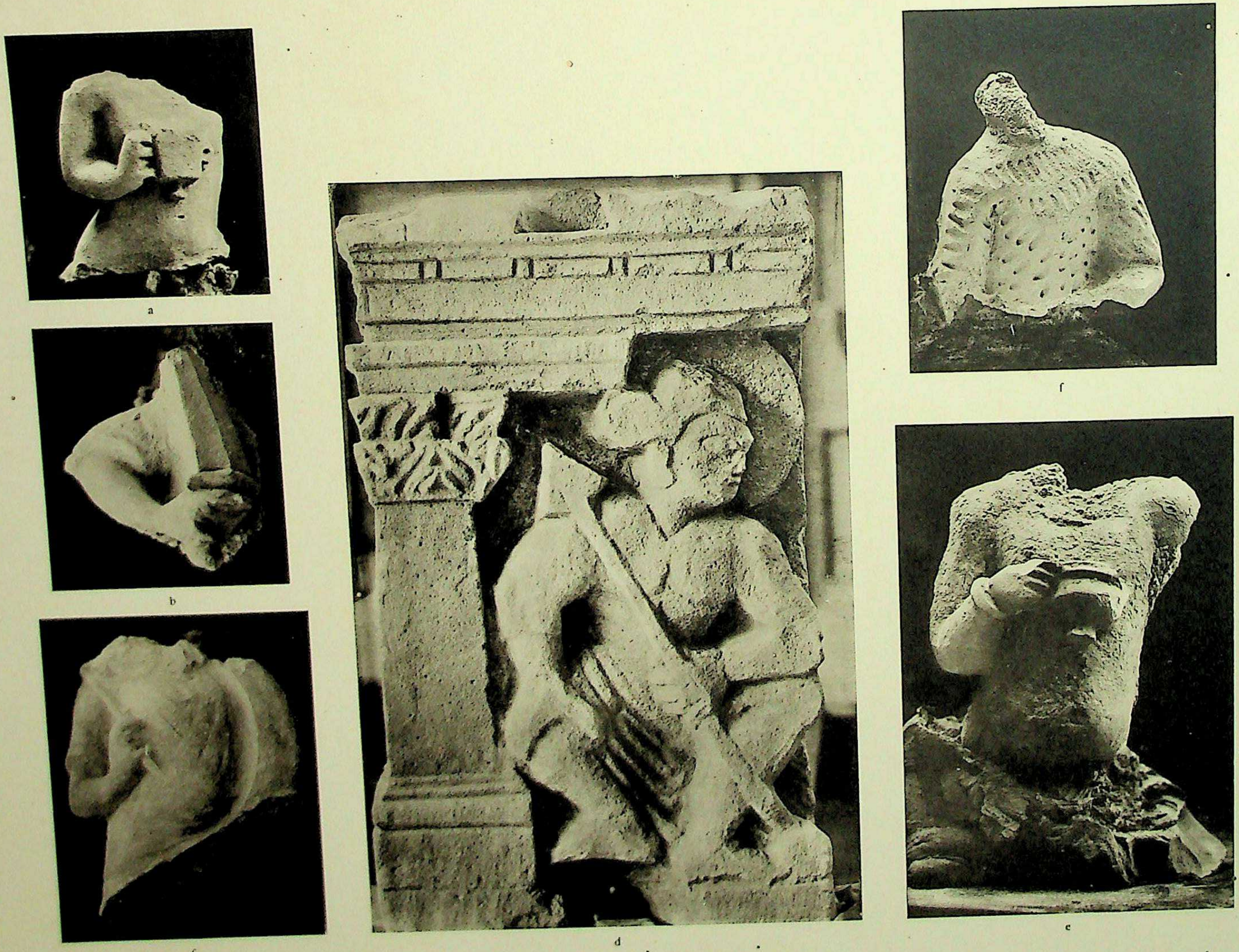

Guerriers.